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### THE OVIDIAN BIMILLENNIUM, SULMONA, MAY 1958

The *annus Ovidianus*, solemnly opened by a session of the Accademia dei Lincei at Rome, at which the main speaker was Prof. Angelo Monteverdi, professor of Romance Languages in the University of Rome,<sup>1</sup> reached its climax in a convention in Sulmona, Ovid's birthplace, May 20-23, 1958, held under the auspices of the President of the Italian Republic.

The city authorities had invited scholars from various countries to deliver lectures, the time allotted to each speaker being about one hour. Belgium, France, Germany, Great Britain, Ireland, The Netherlands, Poland, Rumania, and the United States were represented: Poland only through the present Director of the Polish Academy at Rome, Rumania only through Prof. N. Herescu, formerly of the University of Bucarest and now residing in Paris, the United States only through the writer of this report. Professor Herescu presented to the Ovidian Library of Sulmona the first provisional copy of the volume *Ovidiana*, which has an international character and appeared in Paris in the summer of 1958.<sup>2</sup> The majority of the participants came

of course, from Italy. The number of the invited speakers had to be limited since all were guests of a city in which not too many good hotels are available.

Everything was organized with great care from the very moment of arrival on in the spirit not only of international courtesy but of cordial friendliness and sincere hospitality. There was no official banquet nor symposium. The entire convention centered around the "lavori" which began with three welcoming addresses: by the Mayor of Sulmona, Sig. Alberto Ruggeri; and by the chairmen of the local and philological committees, Avvocato Serafino Speranza, a distinguished lawyer and the head of an outstand-

#### C. A. A. S.

#### 52d ANNUAL MEETING

In conjunction with the  
Annual Spring Meeting  
of the

NEW JERSEY CLASSICAL ASSOCIATION

By Invitation of

Rutgers University and Douglass College

Friday and Saturday, April 24 and 25, 1959

New Brunswick, N. J.

1. See A. Monteverdi, "Ovidio nel Medio Evo," *Acc. Naz. dei Lincei, Rendiconti delle Adunanze Solenni*, Vol. V, fasc. 12 (Rome 1958). Prof. Monteverdi's discourse was delivered June 7, 1957.

2. *Bibliografia Ovidiana*, a cura di E. Paratore (Sulmona 1958).

ing old family of Sulmona and the Abruzzi, and Prof. E. Paratore of Rome, respectively. The sessions were interrupted only by an excursion to Corfinium and its excavations and concluded on May 24 by another excursion to the national park of the Abruzzi. The evening hours were free for informal visits, discussions and chats—sometimes in four different languages at the same time. We were also invited to attend two evening presentations of Verdi's "Il Trovatore" and "La Traviata," which lasted from 9:30 until after 1 A.M.

The entire city was dominated by the spirit of Ovid, its greatest son. On the squares and in the streets there were posters with the four famous letters "S. M. P. E." (*Sulmo mihi patria est*), and Ovid's impressive 19th century monument on the main square was adorned with laurel. In the bookstores recent editions and translations of Ovid's works, in particular the critical texts of the *Corpus Scriptorum Latinorum Paravianum*,<sup>3</sup> and monographs as well as pamphlets were on display along with a special envelope and commemorative stamp with an imaginary picture of the poet issued at Sulmona as early as June 11, 1957. There was also an exposition "Mostra del Mondo Ovidiano" of monuments, documents, and reconstructions pertaining to the poet and his world and illustrating his works. Professor Paratore presented to all participants his very useful *Bibliografia Ovidiana* issued by the committee at Sulmona. It covers the literature on Ovid from the first printed editions of the Renaissance up to the time of the convention and will be supplemented at regular intervals. As a climax we received the visit of Ovid himself: One day at noon time the blue Italian sky was darkened by clouds which burst in a thunderstorm. "*Ovidio viene in carrozza*—Ovid is coming in a chariot!", the people of Sulmona say when a sudden thunderstorm breaks.

Since it is of course not possible to give a detailed report on all the lectures which were delivered in two simultaneous sections I must content myself with a brief summary. Many, almost too many, papers were devoted to the circumstances and reasons which entailed the poet's *relegatio* and to the poems he wrote at Tomi. Many attempts, none of them convincing,

were made to find answers to a question which excludes any answer because the poet did, and had to do, all he could to cover the actual happening with the veil of silence. Very few scholars will be inclined to accept the view that Corinna is a pseudonym for Julia and that the collection of the *Amores* is to be understood as a biographical document of personal erotic experiences rather than as the creative expression of a young poet who transformed actual happening into the sphere of art.

Far beyond the range of merely biographical facts and of general appreciation of the poems which were written in the exile went a paper by Prof. W. Marg of the University of Mainz. He emphasized that in the *Tristia* Ovid makes

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3. Prof. Lenz's distinguished editions of Ovid in the *Corpus Paravianum* are undoubtedly familiar to many readers: *Epistulae ex Ponto* (1937; 2d ed. in prep.); *Ibis* (1937; 2d ed., with scholia, 1956); *Halieutica*, *Fragmenta*, *Nux*, *Consolatio ad Liviam* (1939; 2d ed. 1956). His edition of the *Remedia Amoris* and *De Medicamine Faciei* *Femineae* is to appear this year.—Ed.

himself the artistic subject of his poetry, and that under the disguise of flattery he dares to express opinions which reveal, to those who are able to read between the lines, a surprisingly courageous and severe criticism of Augustus' attitude.

Speaking of the *Tristia*, I should not fail to mention that a young scholar, Dr. Cesare Questa, a pupil of Professor Paratore, has succeeded in finding in a 15th century paper manuscript of the Vatican Library (Ottobonianus lat. 1469) parchment leaves which contain large sections of that work. Not all of them are contained in the famous Marcianus of the Laurentiana. The opinions concerning the age of the leaves are still widely divergent (9th-12th century). My own impression, which is based on only one photostat Dr. Questa gave me, is that the text was written at the end of the 11th or, more likely, in the first third of the 12th century, but that the scribe is deliberately archaizing. Dr. Questa quoted in his paper only a few passages which do not yet allow a definite dating and evaluation.

A relatively small number of papers dealt with artistic interpretations of individual passages or poems, such as the discussion of *Laus Veneris* (*Fast.* 4.91-114) by Professor P. Ferrarino of Padua; of "Ovids Erzählungskunst in den Metamorphosen" by Prof. V. Pöschl of Heidelberg; and of *Amor*, 2.16 ("Io e il paese di Sulmona") by the writer of this report.

With good reasons an entire section was reserved for papers on the important, yet still very little explored, field of Ovid's influence on mediaeval thought and poetry. Due to the lack of systematic research on this inexhaustible subject the individual speakers were of course only able to scratch the surface and to make it clear from various angles how much work must be done by classical scholars in close collaboration with specialists in the fields of mediaeval literature, Romance languages, and history of ideas.

It is highly regrettable that several speakers who had announced papers on Ovid's influence on the cultural life in various European countries were not able to attend. How much we may have missed became apparent from the very lucid and well rounded off lecture by Professor H. Bardou de Poitiers on "Ovide en France au dix-septième siècle."

We left the hospitable city of Sulmona and the magnificent countryside of the Abruzzi with the feeling of regret that this highly successful and inspiring convention had come to so fast an end. It will survive in our memory, however: a volume with all the papers will be published under the auspices of the newly established Ovidian Foundation at Sulmona. It is also planned to hold a short convention each year in Ovid's hometown during the month of March in which the poet was born.

FREDERICK WALTER LENZ

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## RECENT WORK ON HORACE (1945-1957)

### 1. Bibliography

Inasmuch as several publications of critical or aesthetic importance for Horatian studies appeared in 1945, this selective report may conveniently start with the conclusion of World War II. To bridge the gap since K. Büchner dealt with the years 1929-1936 in Bursian's *Jahresbericht* 267 (1939) and to supplement the present account, several bibliographical aids may be profitably consulted:

For all countries and because of its accuracy and completeness, *L'Année Philologique* remains as indispensable for the student of Horace as for the worker in any other department of classical antiquity, and in this survey its abbreviations of titles will be used. Without being a substitute for it, N. I. Herescu's *Bibliographie de la littérature latine* (Paris 1943) 165-188 is a convenient aid.

M. Platnauer (ed.), *Fifty Years of Classical Scholarship* (Oxford: Blackwell 1954) 318-324, has only a slight account of Horatian studies by T. E. Wright, with brief mention of three or four works which belong to 1945 and later years.<sup>1</sup> Notable surveys, however, have appeared on the European continent during the last twelve years, e.g. H. Fuchs, "Rückschau und Ausblick im Arbeitsbereich der lateinischen Philologie," *MH* 4 (1947) 147-198, where for Horace see especially p. 183, n. 101; E. Paratore, "Letteratura latina," *Doxa* 1 (1948) 5-39, which aimed at a review of publications from 1928 to 1946 and mentions some Horatian items; and Büchner's later account in his and J. B. Hofmann's *Lateinische Literatur und Sprache in der Forschung seit 1937* (Bern 1951; *Wissenschaftliche Forschungsberichte* Bd. 6) 127-143.<sup>2</sup>

H. Oppermann, "Forschungsbericht zu Horaz," *Der*

1. The bibliography of Wright's article, "Horatius Flaccus, Quintus (Horace)," *Oxford Classical Dictionary* (1949), mentions only one work which appeared between 1936 and 1949.

2. Büchner's survey is useful, as far as Horace is concerned, for its discussions of the most important publications which had appeared in Germany and Switzerland, but in general he deserves such criticism as that of N.

### In Early Issues —

#### April

L. A. Campbell and Others, "Textbooks in Latin and Greek" (enlarged and annotated revision, including school texts, of list resumed in 1958)

E. F. Ridington, "Some Recent Historical Fiction, II" (novels on Roman history, continuing Mrs. R.'s paper in the January number).

#### May

C. L. Babcock, "Latin Epigraphy" (2d in series of non-technical introductions; see J. W. Poultney's "Italic Dialects," *CW*, Oct. 1958)

In each issue: Reviews, "In the Journals," "Classics Makes the News," Notes and News, Books Received.

altsprachliche Unterricht 5 (1953) 112-124,<sup>3</sup> and G. Radke, "Horaz: Auswahlbericht," *Gymnasium* 61 (1954) 231-248, are helpful, the latter particularly so, for the scope of his discussions is wider than that of Büchner.

Of great value is the "Nachwort und bibliographische Nachträge" which E. Burck has added to each of the three volumes of the new editions of Kiessling-Heinze recently issued (Berlin: Weidmann): *Oden und Epoden*<sup>8</sup> 1955, *Satiren*<sup>6</sup> and *Briefe*<sup>5</sup> 1957. References to individual passages in all of Horace's works are so numerous that those which Burck lists in the concluding pages of each volume (respectively 609-620, 407-413, and 422-425) will be omitted in this report.

Bibliographies which deal specifically with the *Satires* and *Ars Poetica* will be mentioned later. For linguistic matters in Horace generally, J. Cousin, *Bibliographie de la langue latine* 1880-1948 (Paris 1951) 250f., 370f., should be consulted.

The concluding year of this report has been given as 1957 because, at the time of going to press, a complete survey of later publications was hardly possible. Those which are known to me are mentioned in the footnotes.

#### 2A. Critical Editions

Because of the outbreak of war in the year of its publication, the first Teubner edition of F. Klingner (Leipzig 1939) did not receive much attention in this country other than the reviews of H. R. Jolliffe, *CW* 34 (1940-1941) 185f., and A. P. McKinlay, *AJPh* 62 (1941) 122f. A second edition with unimportant differences was published in 1950 but, now that it has been exhausted, a third edition has been announced as forthcoming in 1959. Klingner, unlike Vollmer, the previous editor in the Teubner series with his *editio maior*<sup>2</sup> (Leipzig 1912), but like Keller and Holder I<sup>2</sup> (Leipzig 1899), follows a threefold classification of the MSS; but, while his two main classes correspond to K.-H.'s II and III, their Class I seems to him to have originated in early Carolingian times and to have been the result of "crossing."<sup>4</sup> His *recensio* is carefully based on separate stemmata for the *Odes*, *Epo-*

*des*, *Satires*, and *Epistles*; but, with regard to *emendatio*, his text is much more conservative than that of Vollmer.<sup>5</sup>

Equipped in its *Praefatio* with an admirable account of the MSS, metrical and prosodical summary, and bibliography of earlier editions and studies, the Paravia edition of the *Odes*, *Epodes*, and *Carmen Saeculare* by M. Lenchantin de Gubernatis (Turin 1945),<sup>6</sup> like those of Vollmer and Garrod (Oxford 1912), assumes two classes but eschews comprehensive labels for them, as does the Budé edition of F. Villeneuve (Paris 1927),<sup>7</sup> in favor of attestation of the individual MSS and recognition of their subordinate groupings. The editor of Horace is still confronted by the necessity of evaluating the separate readings even more than of estimating the complicated interrelation of the MSS within their classes. As Klingner admits on p. xi of his second edition, "quid verum sit, nec numero neque auctoritate testium diiudicari potest: expendendae sunt lectiones singulae."

*Recensio* is jettisoned for *emendatio* by A. Y. Campbell, whose death on February 19, 1958, deprived verbal criticism of an engagingly quixotic spirit. His first edition of the *Odes* and *Epodes* (Liverpool and London 1945) with notes in Latin subjectively and drastically introduces so many alterations in the text (some 200 by himself and about 150 more by his predecessors) that the spirit and methods of Bentley (1711), Peck (1834), and Lehmann (1869) are recalled. A re-edition (Liverpool 1953) with notes in English supplements (and frequently alters) the views expressed in the first edition. Despite their many eccentricities, the two publications, like the earlier *Horati Carmina Viginti* (Liverpool 1934), merit patient and discerning attention because, as Campbell said of the more ample second edition, "this book is, after all, in its de-

Scivoletto, *GIF* 5 (1952) 179f., for not having been sufficiently international in his selection of works in the field of Latin literature as a whole.

3. See also the same author's "Horaz im Unterricht," *ibid.* 66-90. This periodical will be referred to henceforward as AU.

4. B. L. Ullman, "The Transmission of Latin Texts," *SIFC* 27-28 (1956) 578-587, observes (583f.) that Klingner's belief in such "crossing" or borrowing from the other two classes is tantamount to an elimination of Class I which Klingner calls Q. W. Peters' *Die Stellung der Handschriftenklasse Q in der Horaztradition* (Diss. Hamburg 1954) is described by Burck, *Satiren* 355.

5. P. Maas, *Textual Criticism* (Oxford 1958), prefers to speak of *recensio*, *examinatio*, and *divinatio* instead of *recensio* and *emendatio* as the processes involved in constituting a text.

6. A second edition, under the care of his pupil, D. Bo, has appeared in 1958. Bo's continuation of his master's work is also seen in two handsome volumes within the series "Classici Greci et Latini" of the Istituto Editoriale Italiano: Q. Orazio Flacco *Odi ed Epodi introd. e testo crit.* di M. Lenchantin de Gubernatis, trad. e note esegetiche di Domenico Bo (Milan 1950) and Q. Orazio Flacco *Satire, Epistole, Arte Poetica ed. crit. e trad.* di Domenico Bo (Milan 1956). Bo, like Lenchantin, "Sulla tradizione manoscritta di Orazio," *Athenaeum* 25 (1937) 129-179, uses the abbreviations X and Y for the subarchetypes of K.-H.'s second and third classes. On p. 37 of his edition of the *Satires*, etc., he speaks of his intention to edit for the Paravia series the *Satires*, *Epistles*, and *Ars Poetica*.

7. Horace Tome I *Odes et Epodes* (5<sup>e</sup> éd. 1954).

sultory or discursive fashion, about the poetry of Horace" (p. xiii). The reviews by E. Fraenkel, *JRS* 36 (1946) 189-194 and E. Courtney, *Hermathena* 83 (1954) 48-54, are particularly notable.<sup>8</sup>

No less unorthodox in their own way than Campbell's work are the editions which L. Herrmann has published in the "Collection Latomus" (Nos. 7 and 14 respectively) of the *Ars Poetica* (1951) and the *Epodes* (1953), for they are characterized by improbable interpretations, emendations, and a belief that texts of the Latin poets were originally written on pages of 18 lines each. The *Carmen Saeculare* receives similar treatment from Herrmann in *Phoebos* 5 (1950-51) 63-71, the ninth stanza (vss. 33-36) being assigned to *Odes* 4.6.

## 2B. Annotated Editions; Translations

To save space, only those published in the English-speaking countries will be listed.<sup>9</sup> The first three books of the *Odes* have been edited with introduction, notes, and vocabulary by H. E. Gould and J. L. Whiteley separately in Macmillan's "Modern School Classics" (London 1952, 1954, and 1953 respectively). J. Tierney's edition of the *Epodes* (Dublin 1945) is also for use in schools. That by O. A. W. Dilke of *Epistles I* (London 1954) "is intended mainly for the upper forms of schools and for university students" (p. v). It has been criticized for its unevenness but may be said to serve its purpose.<sup>10</sup>

Horace has appeared in *The Latin Poets* (New York 1949; "The Modern Library," No. 217, ed. F. R. B. Godolphin) in a variety of translations. He has also been furnished with an introduction and translation by J. Marshall, *Complete Works of Horace* (London 1953). As for

8. Campbell's two editions of the *Odes* and *Epodes* include notes on other Horatian passages (he even emends *atque* to *arsque* in *Ars P.* 293 on the title page of the first). His remark, *CQ* n.s. 1 (1951) 136, on *Sat.* 2.2.13 is revealing: "I cannot imagine anybody (Horace included) improving upon Postgate's line," as is his "Poetry and Textual Criticism in the *Odes* of Horace," *PCA* 48 (1951) 26-27. Not everybody will agree with the interesting assessment of textual cruces by P. Maas, "Korruptelen in Horazens Oden," *SIFC* 27-28 (1956) 227f., but it may be observed that he mentions Campbell's *minus* for *nimum* in *Odes* 1.2.17 as certain or probable in the opinion of some scholars.

9. An exception is A. Rostagni's edition after the fashion of the succinct Latin commentary by the English schoolmaster J. Bond of Taunton (1606), *Q. Horati Flacci Opera ad Iohannis Bond Exemplum Notis Illustrata* (Turin 1948). This is a fat little volume which Rostagni himself calls *onkōdestatos* (*Praef.* vii), thus recalling Augustus' description of the *circuitus* of both the *volumen* and the *ventriculus* of Horace. Cf. E. S. McCartney, "Augustus compares Horace to a Sextarius," *CJ* 44 (1948-49) 55f.

10. Another exception (as in n. 9) is G. Stégen's *Les Épîtres littéraires d'Horace* (Namur 1958), which presents a running but selective commentary on the *Ars Poetica* and the *Epistles* to Maecenas, Augustus, and Florus (1.19, 2.1, and 2.2).

## THE CW SURVEY ARTICLES

Professor Getty's article is the 24th in the CW series. The earlier papers have been:

E. H. Haight, "Notes on Recent Publications about the Ancient Novel," *CW* 46 (1952-53) 233-237.

G. M. Kirkwood, "A Survey of Recent Publications Concerning Classical Greek Lyric Poetry," *CW* 47 (1953-54) 33-42, 49-54.

W. Allen, Jr., "A Survey of Selected Ciceronian Bibliography, 1939-1953," *CW* 47 (1953-54) 129-139.

P. MacKendrick, "Herodotus: The Making of a World Historian," *CW* 47 (1953-54) 145-152.

E. L. Minar, Jr., "A Survey of Recent Work in Pre-Socratic Philosophy," *CW* 47 (1953-54) 161-170, 177-182.

A. K. Michels, "Early Roman Religion, 1945-1952," *CW* 48 (1954-55) 25-35, 41-45.

G. F. Else, "A Survey of Work on Aristotle's *Poetics*, 1940-1954," *CW* 48 (1954-55) 73-82.

C. W. Mendell, "Tacitus: Literature 1948-1953," *CW* 48 (1954-55) 121-125.

A. G. McKay, "A Survey of Recent Work on Aeschylus," *CW* 48 (1954-55) 145-150, 153-159.

P. De Lacy, "Some Recent Publications on Epicurus and Epicureanism," *CW* 48 (1954-55) 169-177.

F. M. Combellack, "Contemporary Homeric Scholarship: Sound or Fury?" *CW* 49 (1955-56) 17-26, 29-44, 45-55.

H. W. Miller, "A Survey of Recent Euripidean Scholarship, 1940-1954," *CW* 49 (1955-56) 81-92.

C. T. Murphy, "A Survey of Recent Work on Aristophanes and Old Comedy," *CW* 49 (1955-56) 201-211.

W. S. Anderson, "Recent Work in Roman Satire (1937-55)," *CW* 50 (1956-57) 33-40.

F. M. Wassermann, "Thucydidean Scholarship, 1942-1956," *CW* 50 (1956-57) 65-70, 89-101.

H. C. Schnur, "Recent Petronian Scholarship," *CW* 50 (1956-57) 133-136, 141-143.

G. M. Kirkwood, "A Review of Recent Sophoclean Studies (1945-1956)," *CW* 50 (1956-57) 157-172.

T. G. Rosenmeyer, "Platonic Scholarship, 1945-1955," *CW* 50 (1956-57) 173-182, 185-196, 197-201, 209-211.

S. E. Smethurst, "Cicero's Rhetorical and Philosophical Works: A Bibliographical Survey," *CW* 51 (1957-58) 1-4, 24, 32-41.

H. S. Long, "A Bibliographical Survey of Recent Work on Aristotle (1945- )," *CW* 51 (1957-58) 47-51, 57-60, 69-76, 96-98, 117-119, 160-162, 167f., 193f., 204-209.

G. E. Duckworth, "Recent Work on Vergil (1940-1956)," *CW* 51 (1957-58) 89-92, 116f., 123-128, 151-159, 185-193, 228-235.

P. De Lacy, "Some Recent Publications on Hellenistic Philosophy (1937-1957)," *CW* 52 (1958-59) 8-15, 25-27, 37-39, 57.

C. S. Rayment, "A Current Survey of Ancient Rhetoric," *CW* 52 (1958-59) 75-91.

renderings of the *Odes* into English verse, Lord Dunsany's *The Odes of Horace* (London and Toronto 1947) also has a lively preface. Thirty-two odes have been translated by S. Johnson, *Selected Odes of Horace* (Toronto 1952), and thirty by J. B. Leishman, *Translating Horace* (London 1956). The latter aims, with fair success, at reproducing the original meters and in his introduction discusses the background of the *Odes*, their prosody and diction, and similarities with Marvell.

### 3A. Horace's Life and Works: General

Another reason for beginning this survey with 1945 is the number of general works which appeared in that and subsequent years. L. P. Wilkinson's *Horace and his Lyric Poetry* (Cambridge 1945; 2d ed. 1951) is gracefully written rather than profound. For its defects as well as its merits see the penetrating review by E. Fraenkel, *JRS* 36 (1946) 185-189, who remarks *inter alia*: "As soon as Augustus comes into the picture many people begin to see red" (p. 186).<sup>11</sup> This manifestation of the *Zeitgeist* in the thirties and forties is still more fanciful and even irritating in A. Noyes' *Portrait of Horace* (London and New York 1947), which is as readable but far less reliable than Wilkinson's book.<sup>12</sup> H. D. Sedgwick's *Horace, a Biography* (Harvard 1947) is more pleasant and appreciative than learned, as is "An Address on Horace" delivered by Lord Soulbury before the Horatian Society in London on July 2, 1947, and printed in *CJ* 44 (1948-49) 7-14. E. Staaff's *Quintus Horatius Flaccus' liv och diktning* (Stockholm 1947) is a handsome book and so is V. Andersen's *Horats* (Copenhagen 1951).

W. Wili's *Horaz und die augusteische Kultur* (Basel 1948) is an important work. Claiming to be the first biography of Horace to appear in German, it is skillfully conceived and written by an author who spent ten years on its composition and its defects are of less account than its many virtues.<sup>13</sup> Another Swiss work which considers Horace as an Augustan poet is E. Howald's *Das Wesen der lateinischen Dichtung* (Zürich 1948). It finds a similarity on the formal side between the "poésie absolue" of France in the 19th century (e.g. that of Mallarmé) and gives a subjective and dubious evaluation of so-

called "Blocks" and other characteristics which seem to support this view in the Horatian lyrics, as well as in Vergil's *Eclogues* and in the elegists.<sup>14</sup>

H. Hommel's *Horaz, der Mensch und sein Werk* (Heidelberg 1950), like W. Baxter (1725), incidentally advances the hypothesis that Horace's father was originally a Greek slave, while his mother may have been a native of Venusia.<sup>15</sup> Thus the key is provided to the poet's happy amalgam of Greek and Roman content and form. The general scholarship of the book is akin to that of Wili.

V. Capocci's *Difesa di Orazio* (Bari 1951) provides a clear account of Horace's art and a defense of the poet against the charges of lack of originality and preoccupation with luxury and pleasure. Admittedly indebted to the views of B. Croce and to F. Arnaldi's commentary on the *Odes* (Milan 1940) the authoress is found by E. V. Marmorale, *GIF* 4 (1951) 369f., to be under the influence of the former rather than of the latter.<sup>16</sup>

K. Hönn's *Das Rom des Horaz* (Vienna 1951) is a topographical description of Rome with special reference to Horace's works. The gift of the Sabine villa, which receives some attention, is assigned to 35-34 B.C. F. Dornseiff's *Verschnähtes zu Vergil, Horaz und Propertius* (Berlin 1951; Ber. über die Verhandl. der sächs. Akad. der Wiss. zu Leipzig, Philol.-hist. Kl. 97, Heft 6) *inter alia* regards the 16th *Epode* as a polemic in reply to the 4th *Eclogue*, discovers Jewish influence in the *Satires* (Horace's father may have been a proselyte), finds parallels between the first three books of the *Odes* and the *Septuagint*, and comments on others between the fourth book and the *Psalms*.

To turn for a moment from books (or booklets like Dornseiff's) to articles, E. Turola, "Una prima maniera nella poesia oraziana," *GIF* 8 (1955) 208-218, analyzes Horace's earliest work and, in "Il punto alto della personalità e della poesia oraziana," *Maia* 7 (1955) 263-285, emphasizes his subsequent development. K. F. Quinn, "Two Crises in Horace's Poetical Career," *AUMLA, Journ. of the Australasian Univ. Mod. Lang. Assoc.* no. 5 (Oct. 1956) 34-43, finds the crises (a) in the transition within the *Epodes* to serious poetry and (b) in the decision to return in the *Epistles* to moralizing hexameter verse.

E. Fraenkel's *Horace* (Oxford 1957) is a masterly work which "is not meant to be a biography of Horace" but aims at understanding his

11. The reviews by F. O. Copley, *AJPh* 67 (1946) 280-283, and J. Hammer, *Latomus* 6 (1947) 154-156, should also be consulted.

12. See J. Hammer's review, *Latomus* 7 (1948) 282-288, and mine, *Phoenix* 3 (1949) 75-79.

13. See the reviews by R. T. Bruère, *CPh* 46 (1951) 188-190, and F. O. Copley, *AJPh* 72 (1951) 86-90.

14. For more information about a book to which the English-speaking countries have paid little attention see R. P. Oliver's review, *CW* 44 (1950-51) 221f.

15. The presumption that the poet, because of his parentage, was bilingual recalls Campbell's celebrated emendation of *Odes* 1.32.15: *mihi cumque salve to mihi fi bilinguis*. Hommel seems to overlook W. H. Alexander, "The Enigma of Horace's Mother," *CPh* 37 (1942) 385-397, who suggests that Horace's father was a Levantine and his mother a Jewess.

16. For Marmorale's disapproval of Croce see his "Croce e l'antichità greco-latina," *GIF* 1 (1948) 206f., and his review in *GIF* 5 (1952) 67-69 of *Cinquant' anni di vita intellettuale italiana* (1896-1946), a work in two vols. in honor of Croce's eightieth birthday (Naples 1950).

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poetry. In being selective the author has "deliberately allowed a good deal of space for the interpretation of the poems which seem to be most difficult for a modern reader to appreciate" but eschews some, including the *Ars Poetica*.<sup>17</sup>

F. Durand's *La poesia di Orazio* (Turin 1957) is a much slighter work, although it is an "opera segnalata dall'Accademia dei Lincei."<sup>18</sup>

A. Rostagni, *Storia della letteratura latina II* (Turin 1952) 76-115, has a good chapter on Horace with a bibliography. Other books which contain chapters on or discussions of Horace are: J. Cousin, *Etudes sur la poésie latine: Nature et mission du poète* (Paris 1945) 78-109 (on Horace's inspiration); F. O. Copley, *Exclusus Amator: A Study in Latin Love Poetry* ("Philological Monographs published by the American Philological Association," 17 [1956]) 52-69, 19 and G. Highet, *Poets in a Landscape* (New York 1957) 106-155 (which discusses first Horace's career and then Tivoli and the Sabine farm as well as the *Odes* and *Epistles*). E. Henriot, *Les fils de la Louve: Etudes latines* (Paris 1949), and E. Turolla, *Poesia e poeti dell'antico mondo* (Padua 1957), also have essays on Horace: the former finds the poet, like Béranger, to be a "positiviste égrillard," while the latter is interested in his poetic development.

### 3B. Horace and his Contemporaries

*Augustus (and Rome)*. E. T. Salmon, "The Political Views of Horace," *Phoenix* 1. 2 (June 1946 7-14, describes Horace as a gradual convert to "Augustanism." L. Wickert, "Horaz und Augustus," *WJA* 2 (1947) 158-172, discusses their relations against the political background. P. Lambrechts, "Auguste et la religion romaine," *Latomus* 6 (1947) 177-191, ascribes too much importance to Apollo and too little to Jupiter as the divine equivalent of Augustus, at any rate as far as Horace is concerned. L's appeal to *Odes* 1.2 is not sufficient to uphold this view and, as I hope, Jupiter is given his proper place in the poets in my article, "Romulus, Roma, and Augustus in the Sixth Book of the *Aeneid*," *CPh* 45 (1950) 1-12, where for Horace see pp. 4 and 12. R. Pomoell, "Horatius och Kejsarkulten," *Acta Academiae Aboensis* 18 (1949) 237-257, believes that

17. Another virtual omission, apart from autobiographical passages, is the *Epistle* to Florus. Notable reviews are those of F. Klingner, *JRS* 48 (1958) 170-178, A. D. Leeman, *Mnemosyne* 4th ser. 11 (1958) 244-250, N. Rudd, *Hermathena* 91 (1958) 43-54, and J. M. Benario, *CJ* 54 (1958-59) 42-45. Fraenkel's earlier article, "Carattere della poesia augustea," *Maia* 1 (1948) 245-264, emphasizes *inter alia* the importance of form and structure and regards the Augustans as unifiers of the Greek and the Roman tradition.

18. Still more recent is P. Grimal's *Horace* (Paris 1958). See also U. Knoche, "Erleben und dichterischer Ausdruck in der lateinischen Poesie," *Gymnasium* 65 (1958) 146-165, esp. 158-162 for Horace.

19. The following references and similarities to the paraclausithyron are considered: *Epod.* 11.19-22; *Sat.* 1.2.64-67, 1.4.48-52, 2.3.258-264; *Odes* 1.25, 3.7, 3.10, 3.26.

*Odes* 1.34 is allegorical and stresses the Jupiter-Augustus equation.

A. Solari, "Il tradizionalismo antimperiale di Orazio," *RAL* 8a ser. 5 (1950) 139-142, may be noted: on the other hand A. S. Atsabe, "Ho Horatios kai he anasunkrotesis tou romaikou kratous epi Augoustou," *Platon* 3 (1951) 77-87, considers Horace as an active adherent of Augustus. U. Mancuso, *Orazio poeta civile: dalle odi romane alle odi cesaree* (Rome 1955) and "Orazio: dalla originalità del poeta civile al provato valore del combattente," *Studi in onore di G. Funaioli* (Rome 1955) 197-215, describes stages in Horace's political development. Mother M. Bourgeois, "Horace, Serious Reformer," *CB* 31 (1954-55) 62-65, finds that Horace's "tone is more distinctly imperial than national."

V. Pöschl, "Horaz und die Politik," *SHAW* 1956. 4 (Heidelberg 1956), analyzes the sincerity of Horace's political views and finds a dichotomy between his formal beliefs and his private opinion. This article is both important in itself and well documented. Writing in Polish with a Latin summary, M. Brozek, "Quatenus Horatius Caesaris Augusti res gestas consiliaque carminibus suis laudaverit ac iuverit," *Meander* 12 (1957) 97-111, may be mentioned: so too should the relevant pages in L. Cerfaux and J. Tondriaux, *Un concurrent du christianisme: le culte des souverains dans la civilisation gréco-romaine* (Paris 1957).

*Maecenas*. J. van Ooteghem, "Horace et l'indépendance," *Latomus* 5 (1946) 185-188, maintains that Horace asserted this quality towards Maecenas in *Epist.* 1.1 and 1.7. The poet's independence towards Augustus and Maecenas is also stressed by E. Bréguet, "Horace, un homme libre," *Hommages à M. Niedermann* (Brussels 1956) 82-89. A. Fougny, *Mécène, ministre d'Auguste, protecteur des lettres* (Brussels 1947), R. Avallone, "Biografia di Mecenate," *Antiquitas* 9-11 (1954-1956) 14-26, and H. Bardon, *La littérature latine inconnue, II: L'époque impériale* (Paris 1956) 13-19, are concerned primarily with Maecenas himself.<sup>20</sup>

K. Meister, "Die Freundschaft zwischen Horaz und Maecenas," *Gymnasium* 57 (1950) 3-38, is an interesting essay which begins by discussing what friendship meant to the Greeks and Romans and proceeds to show how Horace became more independent of his patron. A. Noirfalise, "Horace, chevalier romain," *LEC* 18 (1950) 16-21, and "Horace et Mécène," *ibid.* 289-303, believes that Horace was a knight<sup>21</sup> and was therefore able to be on something like equal terms with Maecenas from the start. In "L'art de réussir auprès des grands d'après les *Epîtres* d'Horace," *LEC* 20 (1952) 358-363, Noirfalise examines the general principles on this subject in *Epist.* 1.17 and 1.18.

P. Boyancé, "Grandeur d'Horace," *BAGB* 4<sup>e</sup> sér. 4 (1955; "Lettres d'Humanité," 14) 48-64, is another

20. So, too, is J. Eberle, "Mäcenat, der Etrusker," *Altertum* 4 (1958) 14-24.

21. Cf. L. R. Taylor, *AJPh* 46 (1925) 161-169.



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writer who emphasizes Horace's feeling for freedom. T. Smerdel, "Les portraits lyriques d'Horace" (in Serbo-Croatian with a summary in French), *ZA* 5 (1955) 341-349, considers *Odes* 2.12 as a consolatory poem to Maecenas. A. Dalzell, "Maecenas and the Poets," *Phoenix* 10 (1956) 151-162, *inter alia* argues that there is no evidence in Horace for the belief that Maecenas inspired his "Augustanism." I have not seen K. Eckert, *Horazens Freundschaft mit Maecenas als eine Seite seiner Religiosität* (Diss. Freiburg 1957), in typescript form. H. Oppermann, "Maecenas' Geburtstag (Horat. c. iv 11)," *Gymnasium* 64 (1957) 102-111, is not so certain as Meister that the friendship of Horace and Maecenas cooled off later.

**Vergil.** See the excellent bibliography of G. E. Duckworth, *CW* 51 (1957-1958) 191-192. His "*Animae Dimidium Meae*: Two Poets of Rome," *TAPhA* 87 (1956) 281-316, is a masterly study which breaks new ground and merits the praise of V. D'Agostino, *RSC* 6 (1958) 79. Duckworth's comparison of the structure of *Aen.* 6.760-853 with that of the Roman *Odes* deserves special mention. E. A. Hahn, "Horace's *Odes* to Vergil," *TAPhA* 76 (1945) xxxiif., concludes that *Odes* 1.3 and 1.24 are among the latest in the first three books, while 4.12 is very early. F. Arnaldi, *RAAN* 24-25 (1949-1950) 229-233, also discusses 4.12. M. L. Clarke, "Virgil and Horace: A Study in Development," *PCA* 52 (1955) 25, precedes his chapters on philosophy, religion, and the national spirit in *The Roman Mind* (London 1956) 66-102. I have not seen a brief essay by P. Maury, *Horace et le secret de Virgile* (Paris:chez l'auteur, 1945).

**Elegiac Poets.** B. Otis, "Horace and the Elegists," *TAPhA* 76 (1945) 177-190, correctly attributes Horace's disdain for the neoterics and their elegiac successors to their Alexandrianism and anti-Augustanism. M. Renard, "A propos de Tibulle et de l'Albius d'Horace," *RBP* 25 (1946-1947) 129-134, supports the identification of the addressee of *Odes* 1.33 and *Epist.* 1.4 with Tibullus. L. Pepe, *Tibullo minore* (Naples 1948) 63-95, dates these two poems before 30 B.C. in order to support his view that Tibullus wrote *iuvenilia*.

W. Wili, "Die literarischen Beziehungen des Properz zu Horaz," *Festchr. E. Tièche* (Bern 1947) 179-196, thinks that *Odes* 2.12 was Horace's retort to Prop. 2.1. To L. Alfonsi, *Humanitas* 2 (1948-49) 181-183, Prop. 4.7.1 was an answer to *Odes* 1.4.16. A. La Penna, "Properzio e i poeti latini dell'età aurea," *Maia* 3 (1950) 209-236, 4 (1951) 43-69, his "De tertii libri Propertiani prooemiis," *id.* 7 (1955) 134-135, and R. Lucot, "Propertiana," *AFLT Pallas* 2 (1954) 97-104, should all be consulted for Horace. F. Dornseiff, *op. cit.* 91-96, attests the influence of Horace on Propertius, and S. d'Elia, "Properzio e Orazio," *AFLN* 2 (1952) 45-77, contrasts

the spirit of classicism in the elder with the Alexandrianism of the younger poet.

**Orbilius.** See J. Collart, "Histoire d'un père fouettard, le *plagosus Orbilius* d'Horace," *REL* 31 (1953) 71f. and *BFS* 32 (1953-1954) 124f.

### 3C. Horace's Knowledge of and Attitude to Various Topics

**Art.** E. H. Haight, "Horace on Art: *ut pictura poesis*," *CJ* 47 (1951-52) 157-162 and 201-202, stresses Horace's knowledge of the subject and the influence of his dictum on the Italian Renaissance.

**Philosophy.** C. N. Smiley's *Horace his Poetry and Philosophy* (New York 1945) is a pleasant essay. P. Merlan, "Epicureanism and Horace," *JHI* 10 (1949) 445-451, thinks of the "Epicurean" life in Horace as "a response to man's apprehension of death"; cf. *TAPhA* 77 (1946) 325. M. N. Porter Packer, "Cicero, Horace, and the New Academy," *TAPhA* 80 (1949) 430-431, suggests "some kinship in philosophical outlook" (i.e. towards eclecticism) between Horace and Cicero. H. Drexler, *Horaz, Lebenswirklichkeit und ethische Theorie* (Göttingen 1953) in microfilm, is noticed by Burck, *Oden und Epoden* 594-595.

**Religion.** G. Dumézil, "'Jupiter Mars Quirinus' et les trois fonctions chez les poètes latins du I<sup>er</sup> siècle av. J.-C.," *REL* 29 (1951) 318-330, discusses *Odes* 3.3; 3.5; 4.14 and 4.15. M. Fuhrmann, *Untersuchungen zur Religiosität des Horaz* (Diss. Freiburg 1952) is in typescript. R. Hanslik, "Die Religiosität des Horaz," *Altertum* 1 (1955) 230-240, surveys the changes in Horace's attitude to religion and H. Oppermann, "Das Göttliche im Spiegel der Dichtung des Horaz," *AU* 9 (1956) 54-67, examines passages which appear to have genuinely religious content.

**Wine.** A. P. McKinlay, "The Wine Element in Horace," *CJ* 42 (1946-47) 161-167, thinks that Horace's apparent enthusiasm for wine may have been due to literary tradition. S. Comager, "The Function of Wine in Horace's *Odes*," *TAPhA* 88 (1957) 68-80, regards wine as a symbol in Horace's thought.

**Women.** L. Hermann, "La vie amoureuse d'Horace," *Latomus* 14 (1955) 3-30, is richly imaginative. N. Fujii, "Female Figures in Horace," *JCS* 4 (1956) 73-82, is in Japanese.

**Town and Country Life.** The following titles explain themselves: F. A. Sullivan, "In the Steps of Horace at Rome," *CB* 31 (1954-1955) 37-39; H. Martens, *Vita rustica bei Horaz: ein Beitrag zum Verständnis der horazischen Dichtung*

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*Life in General.* R. T. Ohl, "Ironic Reserve in Horace," *CW* 43 (1949-1950) 35-40, discusses what "Thomas Mann has marked as a characteristic of the truly civilized man in the humane tradition." E. Burck, "Drei Grundwerte der römischen Lebensordnung," *Gymnasium* 63 (1951) 161-183, stresses moderation and also has an article entitled "Horaz" in *Die Musik im Geschichte und Gegenwart* 6 (1957) 707-711.

*Death.* See I. Parisella, "Quid de morte senserit Horatius," *Latinitas* 2 (1953) 193-199.

I have not seen W. Hartke, "Der Weg des Horaz zu den Göttern," *Inst. f. griech-röm. Altertumskunde. Protokoll d. Eröffnung* (1957?) 31-44.

#### 4A. Odes and Epodes: General

M. Andrewes, "An Aspect of Horatian Imagery," *CR* 62 (1948) 111f., and "Horace's Use of Imagery in the Epodes and Odes," *G&R* 19 (1950) 106-115, shows respectively how Horace presents literal and metaphorical meanings simultaneously and how he uses or avoids imagery.

H. L. Tracy, "Thought-Sequence in the Ode," *Phoenix* 5 (1951) 108-118 (also in *Studies in Honour of Gilbert Norwood* [Toronto 1952] 203-213), F. Heinemann, "Die Einheit der horazischen Ode," *MH* 9 (1952) 193-203, N. E. Collinge, "Form and Content in the Horatian Lyric," *CPh* 50 (1955) 161-168, H. C. Toll, "Unity in the Odes of Horace," *Phoenix* 9 (1955) 153-169, and J. M. Cordray, "The Structure of Horace's Odes: Some Typical Patterns," *CJ* 52 (1956-57) 113-116, are all concerned with problems of structure and unity. N. E. Collinge, "The Publication Order of Horace's Odes," *PCA* 52 (1955) 19, M. Schmidt, "Die Anordnung der Oden des Horaz," *Wiss. Zeitschr. der Univ. Leipzig* 4 (1954-55) 207-216, and L. P. Wilkinson, "The Earliest Odes of Horace," *Hermes* 84 (1956) 495-499, are concerned with relationship and chronology. Wilkinson rightly thinks it probable that Horace did not begin to write his Odes before 30 B.C.

W. L. Grant, "Elegiac Themes in Horace's Odes," *Studies in Honour of Gilbert Norwood* (Toronto 1952) 194-202, explains the lack of development of such themes by the non-existence of Alexandrian subjective-erotic elegy. Chapter 2 of C. M. Bowra's *Inspiration and Poetry* (London 1955) 26-44 shows how Horace's complex *ars* regularly supported the occasional but undoubted flashes of his *ingenium* in the Odes. J. Perret, "Le lyrisme d'Horace," *IL* 7 (1955) 65-72, is more general.

Other articles are T. Smerdel, "La mer dans la lyrique érotique d'Horace," *ZAnt* 3 (1953) 82-98, and "Les portraits lyriques d'Horace," *ZAnt* 5 (1955) 341-349 (these are the titles of summaries, in French) and R. Marache, "Le mythe dans les Odes d'Horace," *AFLT Pallas* 4 (1956) 59-66 (see also *REL* 32 [1954] 36 f.).

C. Becker, "Virgil's Eklogenbuch," *Hermes* 83 (1955) 314-349, contains comparisons with the *Epodes*.

#### 4B. Individual Odes and Epodes

The following list is intended to supplement that given by Burck, *Oden und Epoden* 609-620. Passages too numerous to mention here are discussed by W. H. Alexander, "Horace's Odes and Carmen Saeculare: Observations and Interpretations," *University of California Publications in Classical Philology* 13.7 (1947) 173-240.

*Odes* 1.1: A. Magariños, *Emerita* 17 (1949) 179-184, criticizes G. Carlsson, *Eranos* 44 (1946) 404-420. W. H. Alexander, *TAPhA* 85 (1954) 145-147, again discusses *teretis plagas* (vs. 28). A. La Penna, *ASNP* 24 (1955) 161-181, defines Horace's attitude in this ode. U. Dönnges, *Aevum* 31 (1957) 47-73, believes that Horace is thinking of his own apotheosis in vss. 35-36. Dönnges is reviewed by V. D'Agostino, *RSC* 5 (1957) 287.

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1.2: J. van Ooteghem, "Le déluge d'après Ovide," *LEC* 25 (1957) 444-447, includes a short comparison with Horace's description of the inundating Tiber.

1.3: A. Ronconi, *ASNP* 14 (1945) 67-71, deals with vs. 36. R. Dreyfus, *Assoc. G. Budé, Congrès de Tours et de Poitiers, 3-9 septembre 1953, Actes du Congrès* (Paris 1954) 222-226, compares vss. 21-24 with Plato's *Critias* 113d and *Timaeus* 25d. E. Röver, *AU* 9 (1956) 68-96, discusses this ode and also 1.35. W. T. Avery, *CPh* 52 (1957) 247f., compares vss. 37-40 and *Odes* 1.2.1-4 with Ov. *Trist.* 2.33-36.

1.4: W. Sylvester, *CJ* 48 (1952-53) 262, comments on vs. 13.

1.5: R. Marcellino, *CJ* 50 (1954-55) 321-325, suggests, but does not necessarily believe, that the *puer* may be Propertius. L. T. Wellein, *CB* 33 (1956-57) 26f., finds irony in the poem.

1.6: E. Bickel, "Varii carmen epicum de actis Caesaris et Agrippae" etc., *SO* 28 (1950) 17-43, is relevant.

1.7: F. Rebelo Gonçalves and W. de Sousa Medeiros, *AFC* 6 (1953-54) 219-223, discuss *ambiguum* (vs. 29).

1.9: F. O. Copley, *AJPh* 67 (1946) 281f., considers the unity of the ode. G. Bagnani, *Phoenix* 8 (1954) 23-27, suggests that the fire of logs is "a conventional rhetorical *topos*" which "did not make sense." M. P. Cunningham, *CPh* 52 (1957) 98-102, applies the principles of *enarratio poetarum* to this ode and is given special mention by V. D'Agostino, *RSC* 5 (1957) 180-181, who calls attention to A. Schmitz, "L'interprétation des auteurs anciens," *LEC* 25 (1957) 192-206.

1.11: P. Gilbert, *Latomus* 5 (1946) 61-74, suspects an Egyptian source for *carpe diem*.

1.15: R. B. Kimber, *CJ* 53 (1957-58) 74-77.

1.22: In *CPh* 47 (1952) 106 I have asked whether Horace introduced the Hydaspes playfully in order to tease Aristius Fuscus.

1.24: T. W. Guzie, *CB* 33 (1956-57) 27f., 33f., analyzes the ode as a threnody.

1.32: *cumque* (vs. 15) is emended to *Cynthia* by R. B. Onians, *Proc. Camb. Phil. Soc.* 178 (1941-45) 27, and to *cura*, "if emendation is required," by P. E. Postgate, *id.* 180 (1948-49) 4.

1.33: W. C. Helmbold, *AJPh* 77 (1956) 291f., assesses the humor.

1.37: R. Goldhurst, *CJ* 49 (1953-54) 65f., finds unification of the two Cleopatras, while

W. C. Grummel, *ibid.* 359f., looks elsewhere for the unity of the ode.

*Odes* 2.1-12: W. Ludwig, *Hermes* 85 (1957) 336-345, argues that these odes form a group.

2.2 and 2.3 are analyzed by P. Colmant, *LEC* 24 (1956) 274-278 and 376-378 respectively.

2.6: K. Büchner, "Vom Wesen römischer Lyrik," *AU* 2 (1951) 3-17, sees *humanitas* as the "Wesenzug" of this ode. P. Tremoli, *GIF* 7 (1954) 159-169, suggests 25 B.C. as a possible date and discusses 3.14 (especially vs. 11).

2.7: A. Magariños, *Emerita* 22 (1954) 215-219, compares Plut. *Brut.* 46.2, etc., for Heinze's equation of *virtus* with Brutus.

2.16: V. Pöschl, *Hermes* 84 (1956) 74-90, is in favor of the genuineness of vss. 21-24.<sup>22</sup>

2.17: A. Magariños, *Emerita* 22 (1954) 220f., explains *theatris* (vs. 26) by *App. Probi* 201.21 Keil.

2.20 is regarded by E. T. Silk, *AJPh* 77 (1956) 255-263, as a prologue to the Roman Odes. J. G. Griffiths, *CPh* 51 (1956) 174, proposes *severus* in vs. 19, but K. A. Rockwell, *CPh* 52 (1957) 181, defends the *peritus* of the MSS.

22. As is H. Hommel, *2. Horatius Flaccus: Auswahl aus seinen Dichtungen* (Heidelberg 1950).

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*Odes* 3.1 and 3.2 receive treatment from W. Sylvester, *CJ* 49 (1953-54) 315 and 22-23 (on *pro patria*) respectively.

3.3: A. R. Bellinger, *YCS* 15 (1957) 91-100, suggests that mention of Pollux in this ode and of the Dioscuri in *Epist.* 2.1.5 may have been inspired by Choerilus' method of glorifying Alexander the Great.

3.4: D. A. Malcolm, *CR* n.s. 5 (1955) 242-244, discusses the historical implications of vss. 36-40 and of the second half of the ode. J. Aymard, *Latomus* 15 (1956) 26-36, deals with Augustus' foreign and domestic policy in the light of this poem.

3.6: E. Howald, *Westöstl. Abh. f. R. Tschudi* (Wiesbaden 1954) 54-62, describes Diderot's vain attempt to take *inmeritus* with *maiorum* rather than with *delicta* (vs. 1).

3.7: M. Groselj, *ZAnt* 3 (1953) 74-78, regards this ode as Alexandrian in its theme and as a psychological study and also discusses 3.17. The same author has critical notes on 3.11, 3.25, and 4.8 in "Philologica," *Acad. Scient. et Art. Slov., Philol. et Litt.* 2 Diss. 1 (Ljubljana 1950) 111-132.

3.20: O. Tescari, *GIF* 4 (1951) 6f., asks why

Horace should change his descriptive manner in vss. 11-16.

3.23: A. Treloar, *CR* n.s. 6 (1956) 4f., takes *immunis* (vs. 17) as "without an obligation to offer a gift."

3.29: F. Bömer, *Gymnasium* 64 (1957) 111f., regards *horridus*, not as a transferred epithet, but as belonging to Silvanus (vss. 22-23).

3.30: A. S. Atsabe, *Platon* 2.2 (1950) 15-24; J. Altimiras, *Kriterion* 25-26 (1953) 441-445; M. Groselj, *ZAnt* 3 (1953) 169-171; and A. La Penna, *Maia* 7 (1955) 134f., are all relevant.

*Odes* 4.8: R. Stiehl, *NClío* 7-9 (1955-57) 433-441, regards this ode as an exception to the *Lex Meinekiana* and takes *incendia* (vs. 17) to mean, not a literal conflagration, but the turmoil which assailed the Carthaginians on the landing of the elder Scipio in Africa.

*Epodes* 3: P. Colmant, *LEC* 25 (1957) 107-109, supplies an appreciation.

6: W. Peek, *Philologus* 100 (1956) 7, suggests that this epode was influenced by Archilochus.

9: A. Y. Campbell, *PCA* 51 (1954) 55, alters the structure.

12: L. Hermann, *Latomus* 15 (1956) 308-313,

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is interested in the later career of Catullus' Lesbia (vs. 17).

16: See *RBPh* 25 (1946-47) 941 for a mention of H. Limet, *Rome n'est plus dans Rome, la xvi<sup>e</sup> épode d'Horace et la fondation de Constantinople* (Diss. Liège 1945-46). K. Büchner, "Dichtung und Grammatik," *Mnemosyne* 4th ser. 10 (1957) 22-34, criticizes B. Axelson's interpretation of vss. 15-16. On the relation of this epode to Verg. *Ecl.* 4 see the bibliography of G. E. Duckworth, *CW* 51 (1957-58) 125.

17: L. Herrmann, *RBPh* 34 (1956) 890, writes of Canidia's career (cf. Catull. 67).<sup>23</sup>

*Carmen Saeculare*: E. H. Haight, *CJ* 49 (1953-54) 57-63, compares the *Ludi Saeculares* and the pageant of Isis as described by Apuleius with the coronation of Elizabeth II.

#### 5A. Satires: General

From this part of the report may be omitted works mentioned by W. S. Anderson, "Recent

Work in Roman Satire (1937-55)," *CW* 50 (1956-57) 33-40, and by Burck, *Satiren* 367-398. More recently W. J. N. Rudd, "Libertas and Facetus: with Special Reference to Horace *Serm.* 1.4 and 1.10," *Mnemosyne* 4th ser. 10 (1957) 319-336, takes a further step in explaining Horace's attitude to Lucilius.

#### 5B. Individual Satires

The following list is intended to supplement that given by Burck, *Satiren* 407-413.

1.1: R. Verdière, *Latomus* 15 (1956) 371, emends *caupo* to *cautor* (vs. 29), because of *datis vadibus* (vs. 11).

1.2 and 1.3: P. Meloni, "Note su Tigellio," *SS* 7 (1947) 115-151, discusses the references near the beginning of both satires and in Cicero's *Letters* to the Sardinian musician Tigellius.

1.3: R. Goossens, "Le serpent d'Epidaure," *Latomus* 5 (1946) 286-288, regards the *serpens Epidaurius* as the keen-sighted *draco* (vs. 27).

169-171. 3.13: F. Hertel, *BAGB* 4<sup>e</sup> sér. no. 1 (mars) 85-93. 4.2: T. Smerdel, "Horace sur le poète Pindare," *ZAnt* 8.21-25. 4.15: H. Dahlmann, *Gymnasium* 65.340-355. Epod. 2: L. Remy, *LEC* 26.266-272. Epod. 16: W. C. Helmbold, *CPh* 53.178.

Also: Odes 1.9: M. G. Shields, *Phoenix* 12.166-173. 3.29: R. A. Hornsby, *CJ* 54.129-136. 4.1 D. H. Abel *CB* 34 (Dec. 1957) 22f.

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N. W. DeWitt, "Epicurus—Horace—New Testament," *CB* 24 (1947-48) 3-5, finds in this satire "an exposition of the Golden Rule" which is *epieikeia* or *sensus communis* (vs. 66).<sup>24</sup>

1.4: N. Rudd, "Horace and Fannius: a Discussion of Two Passages," *Hermathena* 87 (May 1956) 49-60, infers from vss. 21-23 and 69-73 that none of Horace's work had been published before this satire was written and that Fannius was the donor rather than the receiver of his book-cases and bust: *ultra delatis capsis et imagine* (vss. 21-22). L. Alfonsi, "Sul proemio del Brutus e sulla fortuna del Protagora tra i Latini," *RhM* 94 (1951) 88-94, discovers the influence of Plato's *Protagoras* 325c-d in vss. 105-119.

1.5: R. Verdière, *Latomus* 16 (1957) 480, emends *scriba* to *scurra* (vs. 66) and cfs. *scurrae* (vs. 52). V. Pisani, *Paideia* 8 (1953) 18, explains the meaning (*leipodermos*) attached by the scholiast to *Apella* (vs. 100) as being due to Naevius' play of the same name.

1.6: A. H. Moser, *CW* 39 (1945-46) 110-112, argues that *caballus* in vss. 59 and 103 and in *Epist.* 1.14.43 has the dignified sense of *equus*,

24. Cf. this author's *Epicurus and his Philosophy* (Minneapolis 1954) 315.

while in *Epist.* 1.7.88 and 1.18.36 this word may or may not have the derogatory meaning of "nag."

1.9: M. Gigante, *PP* 12 (1957) 127-128, takes *rerum* with *quid agis?* and not with *dulcissime* (vs. 4).

1.10: G. Rambelli, *Studi di filologia classica* (Pavia 1957), which I have not seen, contains a discussion of the eight prefatory lines.

2.1: N. Rudd, *Hermathena* 90 (Nov. 1957) 47-53, regards this satire as an ornamental but frail bridge from the first to the second book.

2.6: A. Serafini, "Inquietudine di Orazio," *Maia* 6 (1953) 257-270, thinks that vss. 93-97 reveal the "volto di Orazio" behind which the poet's *cura* is concealed.

2.7: A. Y. Campbell: *RhM* 100 (1957) 385-389, places vs. 78 before vs. 75.

#### 6A. *Epistles: General*

From this part of the report may be omitted works mentioned by Burek, *Briefe* 388-400. E. H. Haight, "*Epistula item quaevis non magna poema est*: A Fresh Approach to Horace's First Book of Epistles," *Studies in Philology* 45 (1948) 525-540, discusses the poetic epistle as a literary form and maintains that the *Epistles* "must

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never be interpreted literally, but as works of imagination" (540).

#### 6B. Individual Epistles

The following list is intended to supplement that given by Burck, *Briefe* 422-424.

1.1 A. La Penna, *SIFC* 27-28 (1956) 192-195, examines, as exhibiting a *topos* common to both Stoicism and Epicureanism, Horace's reflections (vss. 20-25) about time spent in vain. W. Clausen, *AJPh* 76 (1955) 47-49, holds that Guyet was justified in deleting vs. 56 as an interpolation.

1.6: K. Gantar, *ZAnt* 3 (1953) 79-81, argues that the sections are composed of 2:25:39:2 lines in sequence and are therefore not far from following the rule of *sectio aurea* (25:40::40:64). In *ZAnt* 6 (1956) 136f., Gantar finds that Horace distinguishes his ideal *bios philosophos* (vss. 3-27) from the *bios philochrêmatos* (vss. 28-40), the *bios philotimos* (vss. 49-55), and the *bios philhêdonos* (vss. 56-66): therefore this epistle marks a departure from *Odes* 1.1, where the poet's ideal was the *bios philomousos*.

1.9: J. T. Angilella, *CB* 33 (1956-57) 25f., calls attention to Horace's wit and irony in this letter of introduction.

1.11: A. La Penna, *loc. cit. ad* 1.1, 195-201, finds in vs. 27 a *topos* in the tradition of Democritus and Epicurus.

1.18: E. Turolla, "L'acqua di Osiride e quella della Digentia," *GIF* 6 (1953) 1f., justifies his title and argument by the epithet *gelidus* applied to *rivus* (vs. 104).

2.1: G. D'Anna, *RIL* 87 (1954) 124-128, revives Kiessling's view that Horace is thinking, not of Livius and Naevius, but of Ennius in vss. 162-164. M. Delaunoy, *AC* 24 (1955) 122-126, prefers the reading *capsa . . . aperta* to *capsa . . . aperta* (vs. 268), for the *capsa* is a bookcase, not a casket.

2.2: N. Rudd, "Horace's Poverty," *Hermathena* 84 (Nov. 1954) 16-25, argues from vss. 51-52 that Horace was driven by his *paupertas*, which was genuine, to write in order to secure patronage.

#### 7A. *Ars Poetica*: General

From this part of the report may be omitted works mentioned by Burck, *Briefe* 401-418.<sup>25</sup> The bibliographies by F. Cupaiuolo, "L' Epistola

25. Burck remarks that, during the last half-century, the *Ars Poetica* has been subjected to more discussion than any other Horatian work. Additions for 1958 are: O. A.

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di Orazio *Ad Pisones*: studi e pubblicazioni recenti," *Paideia* 5 (1950) 234-241 (covering 1942-1949), and "Studi d' estetica antica: rassegna bibliografica," *id.* 10 (1955) 81-97 (especially 94-97), are valuable.<sup>26</sup> They continue the "Nota Bibliografica" of Cupaiuolo's *L' epistola di Orazio ai Pisones* (Naples 1941) 7-13.

L. Madyda, *De arte poetica post Aristotelem exculta quaestiones selectae* (Cracow 1948; "Archiwum Filologiczne," 22), is relevant. P. Parrella, *Introduzione allo studio dell'Arte poetica di Orazio* (Naples 1948), includes much that seems hypothetical about Horace's dependence on Neoptolemus. A. Ortega, "El ingenio y la técnica al servicio de la poesía, según la mente de Horacio," *Helmantica* 2 (1951) 84-94, discusses the happy union of *ingenium* and *ars*. L. Ferrero, *La "Poetica" e le poetiche di Orazio* (Turin 1953; "Public. della Fac. di Lett. e Filos. di Torino," 5.1), studies the teaching of the *Ars Poetica* in relation to the *Satires* and the *Odes*. K. Gantar, "De compositione Horatii 'Epistulae ad Pisones,'" *ZAnt* 4 (1954) 277, indulges in a numerical calculation. M. Gigante, "Filodemo de Morte iv 37-39: *Pap. Herc. 1050*," *PP* 10 (1955) 357-389, mentions a number of similarities between the thought of Horace and that of Philodemus. In "Cercida, Filodemo e Orazio," *RFIC* 33 (1955) 286-293, he supports the thesis of Q. Cataudella, "Filodemo nella Satira 1.2 di Orazio," *PP* 5 (1950) 18-31, that Horace depended on Philodemus for his knowledge of Cercidas. In "Sul frammento tragico presso Filodemo, De Morte iv 38," *Dioniso* 18 (1955) 42-47, Gigante compares the Epicureanism of the unknown tragedian with that of Horace.

For translations of the *Ars Poetica* into English see A. R. Benham, "Horace and his *Ars Poetica* in English: A Bibliography," *CW* 49 (1955-56) 1-5.

### 7B. *Ars Poetica*: Individual Passages

The following list is intended to supplement that given by Burck, *Briefe* 424f.

A. Y. Campbell, *CQ* 39 (1945) 118, proposes *tot inter for potenter* (vs. 40). O. Tescari, *Latinitas* 1 (1953) 171-174, furnishes examples of *callida iunctura* (vss. 47-48) in Horace and in Italian poets. J. Andrieu, *Le dialogue antique: structure et présentation* (Paris 1954) 40f., maintains that *actus* (vss. 129, 194, and 189) means "part (of the play)" or "episode" (Gk. *meros*)

W. Dilke, "When Was the *Ars Poetica* Written?" *BICS* 5.49-57. and A. Y. Campbell, *ibid.* 65-68 (emendations of vss. 172 and 254f.).

26. Burck did not have them at his disposal, and they should therefore be consulted.

but not "act" in the modern sense of the word. For the "five-act law" see ch. 25, "The Roman Origin of the Law of Five Acts," of W. Beare's *The Roman Stage* (London 1950; 2nd ed. 1955) and G. E. Duckworth, *The Nature of Roman Comedy* (Princeton 1952) 98-101.

P. Colmant, "Les quatre ages de la vie," *LEC* 24 (1956) 58-63, finds that Horace's four ages (vss. 153-175) are Aristotle's and not the Roman tripartite division of *pueritia*, *iuvēnta*, and *ma-turitas*. He mentions imitations of this passage by Boileau and Régnier. V. Paladini, "Spigolature oraziane," *Rass. di cult. e vita scolastica* 1.6 (1947), expresses reluctance to abandon *pec-care timentis* (vs. 197), although the most satis-factory reading is *pacare tumentis*, which Klingner adopts. E. H. Haight, "The Lyre and the Whetstone: *Horatius Redivivus*," *CPh* 41 (1946) 135-142, should be mentioned, à propos of *ergo fungar vice cotis* (vs. 304), as a study of Horace's development in literary criticism.

#### 8. *Stylistics and Style, Language, Meter*

*Stylistics and Style*. J. Marouzeau's *Traité de stylistique latine*<sup>2</sup> (Paris 1946) is invaluable for Horace. His *Quelques aspects de la formation du latin littéraire* (Paris 1949) 193-222, has an excellent chapter entitled "Quelques éléments de poétique: l'art horatien," which is based on an earlier paper, "Horace artiste de sons," *Mnemo-syne* 3d ser. 4 (1936-37) 85-94. M. Groselj, *Le rôle stylistique de l'affectivité dans les Odes d'Horace*; 1re partie: livres i et ii (Fac. de Philos. de l'Univ. de Ljubljana, 1, 1950), provides useful material. As for style, G. Bendz, "La construction du type *rebus in arduis*," *Eranos* 46 (1948) 42-53, finds that the noun-preposition-adjective construction is rarer in Horace and other authors than the adjective-preposition-noun arrangement. G. van Rijnberk, "De dood en het getal 13 bij Horatius. Opzet of toeval?" *Hermeneus* 23 (1952) 127-131, curiously argues that words denoting death occur either in the 13th lines of poems (e.g. *Odes* 1.4.13) or in lines the number of which bear a relation to 13.

*Language*. B. Axelsson, *Unpoetische Wörter* (Lund 1945) 98-113, has a good chapter on Horace's choice of words in the *Odes*. M. Leu-mann, "Die lateinische Dichtersprache," *MH* 4 (1947) 116-139, is, in a sense, a complementary study to that of Axelsson. F. Bömer, "Beiträge zum Verständnis der augusteischen Dichter-sprache," *Gymnasium* 64 (1957) 1-21, examines Axelsson's point of view and concludes that

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Horace excels, not so much in his choice of words, as in his *callida iunctura*.

E. A. Hahn, "Horace's Use of Concrete Examples," *CW* 39 (1945-46) 82-86, 90-94, has full citations and illuminating notes.

Other works are mentioned by Burck, *Oden und Epoden* 605 and *Satiren* 398-401. W. F. Witton, "Heresies IX: 'Scriberis Vario,'" *G&R* 2d ser. 3 (1956) 70-72, is criticized by R. J. M. Lindsay, "Heresies IX A," *id.* 4 (1957) 171, for his view of the dative of the agent.

*Meter.* Apart from the pertinent pages in handbooks or larger works,<sup>27</sup> the following studies may be mentioned. M. Lenchantin, "Méletemata metrica," *Athenaeum* 22-23 (1944-1945) 72-97, rejects the general validity of Meineke's Law and describes the standardisation of Aeolic verse in Horace in terms of rhythmical declamation and regular caesura. C. del Grande, "Res Metrica I. Panorama degli studi sulla metrica greca e sui metri eolici in O.," *PP* 2 (1947) 95-128, contains a useful account of various problems. F. A. P(reuss), "Patterns in Latin Lyric Meters," *CB* 24 (1947-48) 61-63, aims at simplification for the novice. H. Hommel, *op. cit.* (see n. 22 *supra*) 29-53, supplies a neat and useful survey. N. A. Bonavia-Hunt, *Horace the Minstrel: A Study of his Sapphic and Alcaic Lyrics* (London 1954), writes primarily for verse composers and believes that meter and music are closely related.

D. W. Prakken, "Feminine Caesuras in Horatian Sapphic Stanzas," *CPh* 49 (1954) 102f., analyzes the occurrences of such lines but does not impute their greater frequency in *Odes* IV and the *Carmen Saeculare* to lack of experience on the part of Horace in his earlier Sap-

phics. L. M. Kaiser, "Modern Alcaics and Sapphics and the Reading of Horace," *CJ* 50 (1954-55) 120-122, mentions more or less successful imitations of both meters in English and other modern languages. A. Bonnafé, *REL* 33 (1955) 60f., raises the question whether the *Odes* were sung or not. C. W. Whitaker, "A Note on Horace and Pindar," *CQ* n.s. 5 (1956) 221-224, believes that Horace's treatment of Alcaics and Sapphics "as if they were composed of epitrites (in Hephaestion's sense) and simple dactyls" was due to Pindaric influence. J. P. M. Blackett, "A Note on the Alcaic Stanza," *G&R* 2d ser. 3 (1956) 83f., also discusses the construction of the third line. J. Irigoin, "La structure des vers éoliens," *AC* 25 (1956) 5-19, conveniently restates some well-known facts.

Asclepiads are the theme of H. Sadej, "De Versu Asclepiadeo Minore apud Romanos obvio," *Eos* 45.1 (1951) 109-136; L. Pitzalis, "Cesura e dieresi e un carme latino del Wilamowitz," *GIF* 6 (1953) 321-333;<sup>28</sup> L. Rotsch, "Zur Form der drei Horaz-Oden im Asclepiadeus maior (I 11, I 18, IV 10)," *Gymnasium* 64 (1957) 89-98; and A. R. Bellinger, "The Lesser Asclepiadean Line of Horace," *YCS* 15 (1957) 101-109.

As for hexameters, N.-O. Nilsson's *Metrische Stildifferenzen in den Satiren des Horaz* (Uppsala 1952; "Studia Latina Holmiensia," 1) is an elaborate, scholarly, and accurate evaluation of Horace's "strict" and "free" metric and of the stylistic implications. For H. Drexler's studies see Burck, *Briefe* 419. J. Perret's articles, *REL* 31 (1953) 200-214, 32 (1954) 183-199, 33 (1955) 352-366, 34 (1956) 146-158, repay consultation. 9. *Manuscripts, Scholia, and Ancient Commentators*

B. L. Ullman, "A List of Classical Manu-

28. Pitzalis' article "Il motivo ispiratore di Horat. Carm. iv 8," *GIF* 2 (1949) 329-340, is also relevant. It includes a bibliography of the *Lex Meinekiana*.

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scripts (in an Eighth-Century Codex) perhaps from Corbie," *Scriptorium* 8 (1954) 24-37, mentions the existence of a Horace. S. Corbin, "Notations musicales dans les classiques latins," *REL* 32 (1954) 97-99, is interested in neumes in MSS of Vergil and of the *Odes* from the ninth to the twelfth century. R. B. C. Huygens, *Latomus* 12 (1953) 302, observes that the text of the *Accessus Horatii*, which is found in MS xi 587 of S. Florian, differs considerably from that of *Monacensis* 19475. H. Botschuyver, "Les scholies du Suecovaticanus (=R)," *Latomus* 5 (1946) 229-231, indicates derivation from those of lambda, phi, and psi. R. Helm's article, "Pomponius Porphyrio, Horazkommentator," *RE*, Erste Reihe 21.2 (1952) 2412-2416, is definitive. J. H. Quincey, "The Metaphorical Sense of *lekylthos* and *ampulla*," *CQ* 43 (1949) 32-49, discusses the commentators on *ArsP* 97. D. M. Jones, *CR* n.s. 6 (1956) 199, corrects Porphyrio's assumption

on *Sat.* 1.6.128 that *otior* was an invention of Horace.

#### 10. Horace and Earlier Poets

Several works concerning the Greek fore-runners of Horace are mentioned by Bueck, *Oden und Epoden* 602-603 and *Satiren* 377-381. Others are C. Gallavotti, "Postilla a nuovi carmi di Saffo e di Alceo," *PP* 1 (1946) 119-125; L. Alfonsi, "Il nuovo Alceo e Orazio," *Aegyptus* 34 (1954) 215-219;<sup>29</sup> *id.* "Sul nuovo Anacreonte," *Aegyptus* 35 (1955) 201-205. In *L'influence grecque sur la poésie latine de Catulle à Ovide* (Vandoeuvres-Geneva 1955; "Fondation Hardt pour l'étude de l'antiquité classique, Entretiens," 2) 91-127, V. Pöschl's lecture on Horace is fol-

29. This is relevant to *Odes* 1.14. However F. Rodriguez Adrados, "Origen del tema de la nave del estado en un papiro de Arquiloco," *Aegyptus* 35 (1955) 206-210, believes that the theme of the ship of state occurs, not in Alcaeus, but in Archilochus.

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lowed by a general discussion. Pöschl stresses the attraction which Archilochus and Alcaeus had for Horace and ascribes the blend of Epicureanism and Stoicism which has been noticed in him to a dichotomy in the poet's attitude to life rather than to development from the one philosophy to the other.

As for the Latin poets, A. Ronconi, "Due nuovi frammenti di Ennio?" *SIFC* 25 (1951) 105-110, finds these fragments partly in *Epist.* 2.1.256 and *Sat.* 1.1.41. J. Ferguson, "Catullus and Horace," *AJPh* 77 (1956) 1-18, shows how Horace refines in his considerable borrowing from Catullus and is the much more complex poet in his *Odes*.

#### 11. Ancient Authors after Horace

*Persius*. D. Henss, "Die Imitationstechnik des Persius," *Philologus* 98 (1954) 277-294; R. Verdière, "Notes critiques sur Perse," *Hommages à M. Niedermann* (Brussels 1956) 339-350.

*Juvenal*. G. Highet, "Juvenal's Bookcase," *AJPh* 72 (1951) 369-394; J. O. Thomson, "Juvenal's Big-Fish Satire," *G&R* 21 (1952) 86f. (finds echoes of *Sat.* 2.2. and 2.4 in Juvenal's fourth satire).

*Babrius*. G. Marengi, "Babrius e la favola romana," *Athenaeum* 33 (1955) 233-246.

*New Testament*. E. Skard, *SO* 30 (1953) 100-103 (calls attention to parallels between *Odes* 3.8.15-16 and Ephesians 4.31 and between *Odes* 3.23.49 and I Timothy 6.10).

*Gregory of Nazianzus*. B. Wyss, "Horaz und Gregor von Nazianz," *MH* 6 (1949) 205-210.

#### 12. Horace's Influence on Later Literature

*America*. R. Marcellino, "Horace and Emily Dickinson," *CJ* 50 (1954-55) 126 and 52 (1956-57) 221f.

*England*. P. D. Westbrook, "Horace's Influence on Shakespeare's *Antony and Cleopatra*," *Publ. Mod. Lang. Assn.* 62 (1947) 392-398. G. W. Regenos, "The Influence of Horace on Robert Herrick," *Philol. Quart.* 26 (1947) 268-284. V. P. Staudt, *CB* 33 (1956-57) 55f., compares the theme of *carpe diem* (*Odes* 1.11.8) with Herrick's "Gather ye rosebuds while ye may." L. D. Bloom, "Pope as Textual Critic: A Bibliographical Study of his Horatian Text," *Journ. Eng. and German. Philol.* 47 (1948) 150-155. F. B. Clifford, "Horace in the *Imitations* of Alexander Pope," *Kentucky Foreign Language Quarterly* 2 (1955) 89-96. Sister M. E. Wiedlin, "Horatian Echoes in Byron's *Don Juan*," *CB* 34 (1957-58) 44f. F. H. Ristine, "Leigh Hunt's 'Horace,'" *Mod. Lang. Notes* 66 (1951) 540-543, describes

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an abortive project. K. Tillotson, "Yes: In the Sea of Life," *Rev. Eng. Stud.* n.s. 3 (1952) 346-364, mentions the influence of *Odes* 1.3.21-24 and *Epodes* 14.6 on Matthew Arnold's poem "To Marguerite." As for Latin poetry, J. Sparrow, "A Horatian Ode and its Descendants," *JWI* 17 (1954) 359-365, traces the literary sources of an "elegy" in Asclepiads on Sydney Montagu (*ob.* 1672), through a poem (*ca.* 1621) by Pope Urban VIII, to *Odes* 3.9.<sup>30</sup>

France. J. van Ooteghem, "Un commentateur extravagant d'Horace: le Père Hardouin," *LEC* 13 (1945) 222-235, describes the curious conviction of a Jesuit scholar (1646-1729) who regarded the *Odes* as a forgery made in the 13th century to accredit atheism. J. Marmier, *Horace en France au XVIII<sup>e</sup> siècle. Influences horatiennes sur le Romantisme: Lamartine, Hugo, Musset et leur temps (avec des traductions inédites d'Horace en vers par V. Hugo)* is a Paris dissertation (1955) which is summarized in *AUP* 25 (1955) 241-244.

Germany. J. J. Mertz, "Balde—the German Horace," *CB* 25 (1948-49) 43-47, describes James

Balde, S. J., "Jacobus Baldaeus Boiorum" (1604-1668). O. Seel, "Zu Goethes Urteil über Horaz," *AU* 5 (1953) 91-111.

Italy. R. Elisei, "L'introduzione alle Epistole di Orazio e l'introduzione alla Divina Commedia," *MC* n.s. 6 (19) (1952) 9-21. C. Marchesi, "Orazio e l'Ulisse dantesco," *Quaderni AC* 1.7 (Turin 1952) 31-35. E. H. Haight, "Giosue Carducci, the Italian Horace," *Stud. Philol.* 46 (1949) 387-399.

Poland. J. J. Mertz, "Sarbievski—The Sarmatian Horace," *CB* 24 (1947-48) 43-47, and M.-S. Röstvig, "Casimire Sarbievski and the English Ode," *Stud. Philol.* 51 (1954) 443-460, are both concerned with Matthias Casimir Sarbievski (1595-1640).

Portugal. F. Crespo, "Em torno de uma fábula e sua forma de expressao num texto latino (Horácio) e num texto português (Sá de Miranda)," *Humanitas* 1 (1947) 77-89, is relevant to the fable of the town and the country mouse in *Sat.* 2.6.

Spain. A. G. Reichenberger, "Boscán's *Epistola a Mendoza*," *Hispan. Rev.* 17 (1949) 1-17. E. L. Rivers, "The Horatian Epistle and its Introduction into Spanish Literature," *id.* 22 (1954) 175-194.

30. In the year and the month of Housman's centenary N. Marlow, *A. E. Housman Scholar and Poet* (London 1958) 60, should be mentioned.

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The following works which concern the *Ars Poetica* should be mentioned: M. T. Herrick, *The Fusion of Horatian and Aristotelian Literary Criticism*, 1531-1555 (Urbana 1946); "Illinois Studies in Language and Literature," 32; A. H. Gilbert and H. L. Snuggs, "On the Relation of Horace to Aristotle in Literary Criticism," *Journ. Eng. and German. Philol.* 46 (1947) 233-247; W. A. Nitze, "Conjointure in *Erec*, vs. 14," *Mod. Lang. Notes* 69 (1954) 180f., and D. W. Robertson, Jr., "A Further Note on Conjointure," *id.* 70 (1955) 415f.

### 13. Addenda

The following items are of textual interest. L. J. D. Richardson, "A neglected editor of Horace's *Odes*," *Proc. Camb. Phil. Soc.* 180 (1948-49) 12f., describes G. Wade's little-known edition of 1731. G. Jachmann, "Verswiederholung in der augusteischen Dichtung: I Horaz," *Stud. in onore di U. E. Paoli* (Florence 1955) 393-414, considers interpolations in the case of repeated lines. W. Notzel, "Zum Maecenas-Epigram in der Horazvita," *Gymnasium* 64 (1957) 27, emends *nimio videas strigosiozem* to *Tithono videas strigosiozem* and compares *Odes* 2.16.29-30.<sup>31</sup>

ROBERT J. GETTY

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### MARY L. BREENE—A TRIBUTE

Rudyard Kipling has given his tribute to the teachers who shaped his mind and character in a poem with this refrain:

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For men, substitute women, and you have summed up, however inadequately, what her former colleagues and students feel about the life and work of Mary Breene. With her, the teaching of Latin was a sort of crusade, a holy war against the forces of stupidity, narrow-mindedness, and low standards in both intellect and morals.

Graduated from Allegheny College with a Phi Beta Kappa key, she might have chosen mathematics, history, or English as her field.

31. Further employment of the bibliographies of Burck and others, as indicated, is indispensable to this report. I am grateful to Professor L. E. Woodbury, University College, Toronto, for calling my attention to a large number of items, to the Rev. W. B. O'Toole, C.S.B., St. Michael's College, Toronto, and Professor J. J. Bateman, University of Ottawa, for use of a list of publications which the latter compiled, and to the University of Toronto for a grant in the year 1956 in aid of research.

It was the great gain of the classics in Western Pennsylvania that her choice fell on Latin. After several years in the high school of Corry, her native town, first as teacher, then as principal, she came to Pittsburgh, and taught in old Central High. When Peabody High School was opened, she was appointed to the Latin department and soon the name of Mary Breene was known throughout Western Pennsylvania as a staunch upholder of the classics.

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clavumque affixus et haerens  
Nusquam amittebat, oculosque sub astra tenebat.  
Vergil, *Aen.* 5.853f.

M. MARGARET CASE

## REVIEWS

LIONEL CASSON. *The Ancient Mariners: Seafarers and Sea Fighters of the Mediterranean in Ancient Times*. New York: Macmillan, 1959. Pp. xxi, 286; 6 figs., 4 maps. \$5.95.

This book is an excellent popularization of the latest scholarship on ships, seafighting, sailors, and piracy in the ancient Mediterranean world. The author tells the story of ancient ships and mariners from 3500 B.C. down to the fourth century A.D. In a short final chapter he describes some aspects of the Byzantine maritime achievement.

The careful scholarship based on extensive travel and library research lying behind Mr. Casson's easily flowing narrative is never obtrusive. But if the reader wishes to check on why the author believes a trireme had three banks of oars he can turn to the notes at the back of the book. These are not extensive, but in them the author gives full credit to modern scholars such as Tarn, Warmington, Thiel, and others who have made this work possible. A comprehensive topical bibliography in addition to the chapter bibliographies might be an attractive addition to this book, but it would be impossible to overpraise the excellent glossary of Greek and Latin nautical terms provided in the appendix. This glossary, the fruit of Mr. Casson's expert knowledge, will be invaluable to all future workers in ancient maritime history. The illustrations, drawn from the most diverse sources, are helpful and well integrated with the text.

Oversimplification for the general public sometimes leads Mr. Casson to questionable statements, such as the one on p. 78: "In the days of the Minoans and the Mycenaeans, . . . colonies had once flourished on the shores of Sicily and south Italy." As yet solid archaeological evidence for such a sweeping statement is not available. Despite interesting suggestions by Dunbabin in his "Minos and Daidalos in Sicily," *PBSR* 16 (1948) 1-18, Minoan settlement in Sicily and Italy has not been established beyond question.

In the descriptions of Jason's voyage and the "amphibious" operation against Troy the line between history and myth is not drawn as sharply as it could be; also one wonders whether Greek ships in Homer's day were as similar to those of the twelfth century B.C. as the author assumes. The pictorial evidence for such a conclusion is scanty, and the supporting argument that shipbuilders are naturally conservative (p. 39) is not entirely convincing.

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L. A. MORITZ. *Grain Mills and Flour in Classical Antiquity*. Oxford: At the Clarendon Press; New York: Oxford University Press, 1958. Pp. xxvii, 230; 16 fig.; 16 pl. \$8.00 (50s.).

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HARRY E. WEDECK

RICHARD HUBBARD HOWLAND, *Greek Lamps and Their Survivals*. ("The Athenian Agora: Results of Excavations Conducted by The American School of Classical Studies at Athens," Vol. IV.) Princeton, N.J.: American School of Classical Studies at Athens, 1958. Pp. ix, 252; 56 pls.; chart. \$12.50.

This is a very complete record of one small commodity, the terracotta lamp, of the ancient Athenians, from

the first appearance of the clay lamp early in the seventh century B.C. down to Roman times. A second volume, by Judith Perlzweig, on the Roman lamps from the Agora, is to be published later.

The author has admirably discharged the twofold obligation incurred by every excavator, singly and collectively: (a) to leave as complete a record of his discoveries as circumstances will permit, and (b) to organize and present his material in such a way as to make it readily usable. A cursory glance at the present volume, with its more than 1300 individual objects (sections, inscriptions, photographs) illustrated and with the lamps arranged into 58 types and numerous subdivisions, may leave the reader very much confused. But as he studies the typology in detail he comes to realize that the arrangement is, on the whole, logical and helpful. It would be possible, perhaps in some instances desirable, to modify the typology, but such manipulation of the material would not reduce the number of existing variations.

The bibliography on ancient lamps is already formidable. The present treatise differs from its predecessors in one all-important aspect. For the first time a large collection of lamps has been published with full excavation data available. This has made it possible for the author to perfect a chronology that is likely to remain basically unchanged. Future excavators and all classical archaeologists will be greatly indebted both to the author and to the whole excavation staff of the Athenian Agora for making such a publication possible.<sup>1</sup>

UNIVERSITY OF CHICAGO

OSCAR BRONEER

BRUNO SNELL (ed.) *Bacchylidis Carmina cum Fragmentis*. 7th ed. ("Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana.") Leipzig: Teubner, 1958. Pp. 61\*, 132. DM 12.30

This seventh edition of the Teubner Bacchylides, the third by Snell, is noteworthy chiefly for the new material provided by POxy XXIII (ed. Lobel; Oxford 1956). It is all fragmentary, of course, but there are some substantial additions, notably Nos. 22, 23, 26, and 27, new dithyrambs, and Frags. 20 D-F, encomia; D has the story of Niobe, F is a Trojan War incident. The extensive and valuable prefatory material, on the papyri, dialect, meters, bibliography, etc., follows in arrangement and scope the sixth edition (reviewed by Davison, CW 44 [1950-51] 44), but even apart from the additions called for by the new material there has been careful revision throughout. Snell mentions and uses especially the new work on dactylo-epitritic meter by W. S. Barrett. There is a misprint, *gaudeo* for *gaudeo*, in a new note on p. 79; in general, the printing and presentation are clear and accurate, and the high degree of usefulness and of scholarly competence conspicuous in earlier editions is here maintained.

CORNELL UNIVERSITY

G. M. KIRKWOOD

G. M. A. GRUBE. (trans.). *Aristotle, On Poetry and Style*. ("Library of Liberal Arts.") New York: Liberal Arts Press, 1958. Pp. xxxii, 110. \$0.80.

Since the text of Aristotle's *Poetics* came into the hands of the Humanists (Giorgio Valla published the first Latin translation in 1498 at Venice, Aldo Manutius the first Greek edition in 1508), scholars in every land have supplemented the text with studies, commentaries, and translations. To philologists as well as to literary critics

1. A more detailed discussion by Professor Broneer will appear in *AJA*.—Ed.

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this work has presented, and still presents, many problems on which even today it is hard to reach a definite conclusion. Even the traditional opinion that the *Poetics* consisted of two books has been questioned (A. P. McMahon, "A Lost Book of the *Poetics*," HSCP 28 [1917] 1-46). There is still uncertainty as to the date of composition, and major questions of the interpretation to be given several passages seem chronically to defy solution. This last factor makes it difficult to translate many passages—and they are very important ones—with assurance.<sup>1</sup>

Professor Grube, well known for his studies of Euripides, Plato, and Aristotle, and for his work in ancient literary criticism, has succeeded in giving a good translation of the *Poetics* and part of the *Rhetoric* (Book 3, chs. 1-12). In his introduction he discusses salient points of the *Poetics*. His comments are careful, clear, and helpful to the understanding of the text. The notes offer a balanced discussion of doubtful passages and justify the translations he proposes.<sup>2</sup>

FORDHAM UNIVERSITY

SESTO PRETE

RICHARD MANSFIELD HAYWOOD. *The Myth of Rome's Fall*. New York: Thomas Y. Crowell, 1958. Pp. 178. \$3.50.

Why did the Roman Empire fail to survive in Western Europe while it endured for a further millennium in the East? This question has exercised the acumen of Roman historians like Gibbon, Dill, Rostovtzeff, Tenney Frank, and latterly of Spengler and Toynbee. In general, modern scholars have inclined until lately to posit one decisive cause for imperial Rome's decline and fall: soil-exhaustion, race-mixture, declining man-power or the like, while for Spengler and Toynbee the decadence and collapse resulted from an organic and inevitable development; *debemur morti nos nostraque*.

Professor's Haywood's *The Myth of Rome's Fall* is a challenge to all of these ideas. It invites the reader to reconsider and rethink the history of Rome, century by century, from the second (the time of the "Five Good Emperors") up to the disastrous fourth and beyond, and then to form his own conclusions. Then "it will be seen that the conditions of the Empire changed greatly as time went on, but in an entirely natural and intelligible way." But there is no evidence for a single dominant cause which brought about the final collapse, nor again "for the working of a vast overarching causation such as Spengler and Toynbee postulate." Of course there were contributing causes (social, economic, political, and military) which the author duly notes; there were failures of judgment at critical moments. But there was no failure of nerve, no ineradicable dry-rot eating away the heart of the Empire. "The whole process may be described by ordinary historical methods."

1. One of the most vexed problems is still that of the definition of tragedy (Poet. 1449b24-27), on which see Grube, p. 12, n. 2. See also M. D. Petrushevski, "La définition de la tragédie chez Aristote et la catharsis," *Bull. Fac. Philos., Univ. of Skopje (Ussub)* 1948, 1-17, summarized and discussed by C. Del Grande in *Tragödia: Essenza e genesi della tragedia* (Naples: Ricciardi, 1952) 289-291. — On the problem of composition especially, see A. Rostagni's (to me almost indispensable) edition (2d ed.; Turin: Chiantore, 1945) xxxi-lxvii.

2. Unfortunately Grube was not able to make full use of G. F. Else, *Aristotle's Poetics: The Argument* (Cambridge, Mass.: Harvard Univ. Pr., 1957), rev. S. M. Pitcher, CW 52 (1958-59) 59f.

The book is clearly conceived and clearly written: the main events are described and the cultural climate of each period reviewed; achievements are recorded and failures noted; the rise and final triumph of Christianity are soberly told. In the end, what does it all mean to us and our times? Will the study of imperial Rome's history not yield some great secret of civilization? "The answer is 'No.' There is no one great and portentous lesson to be learned from the history of the Roman Empire, although there are innumerable minor ones, nor can it offer us a prophecy of the fate of our own times."

FRANCIS A. SULLIVAN, S.J.

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JOHN ARTHUR HANSON. *Roman Theater-Temples*. ("Princeton Monographs in Art and Archaeology," XXXIII.) Princeton, N.J.: Princeton University Press, 1959. Pp. xi, 112; 55 ill. \$7.50.

This book deals mainly with temples or shrines built into the upper part of the cavea of Roman theaters. This combination was for a long time known in the oldest stone theater of Rome, built by Pompey in 55 B.C. in such a way that the steps of the central part of the auditorium led up to the temple of Venus Victrix. Recent excavations, particularly in France and the Roman provinces of North Africa, have revealed many more examples of such a combination. Hanson has scrutinized carefully all published reports on Roman theaters scattered in American, British, French, Italian, Spanish, and German books and periodicals, using them with good critical judgment and often interpreting them more convincingly than his predecessors. He has assembled his sources in an extensive bibliography. The author also uses the ancient literature

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in order to discuss the sites of early dramatic performances, which often were given at the altar or the temple of a godhead, so that the gods could be spectators from above. He shows that the architectural pattern of a temple, under which steps for spectacles are placed, is older than the period of Pompey and is found earlier in the sanctuaries of Gabii, Tibur, and Praeneste.

In his last chapter Hanson deals with the evidence for the bonds between theater and temple beside the architectural and topographical connections. These are the *pompa* or festival procession, the *lectisternium* or the preparation of chairs for the invisible gods, and the altar in the orchestra of the theaters. Hanson thus deals with one specific aspect of the Roman theater, the religious side. This has been neglected by authors like Picard-Cambridge, Webster, and this reviewer because they were interested in a complete and systematic study of the development of theater buildings for use of dramatic performances.<sup>1</sup>

Hanson's book will be useful to students of Roman architecture, theater, religion, and civilization. The well chosen illustrations are a good supplement to the text. The printing is excellent and the appearance of the book altogether attractive.

COLUMBIA UNIVERSITY

MARGARETE BIEBER

1. Readers will be pleased to learn that the revised edition of Prof. Bieber's *History of the Greek and Roman Theater* (Princeton University Press) is now in proof.—Ed.

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GIOVANNI BATTISTA PIGHI, *I ritmi e i metri della poesia latina*. Brescia: La Scuola Editrice, 1958. Pp. 220. L. 2300.

Pighi's book is intended for both scholars and students. It begins with the dictum that rhythm is one, that the rhythm of Bach and Gershwin is one and the same (in which he is, of course, right) but that forms of verse differ. The book goes into detail about all matters of rhythm, for example, giving the names of the less common feet, such as fourth paeon, pentabrach, epitrite, etc. Pighi denies the existence of a stress ictus in quantitative rhythm. He considers the Latin word accent one of pitch, not stress. These views are stated, not discussed. Special attention is given to the meters of Catullus and Horace. Saturnian meter is said to be based on words and syllables, not on quantity or accent.

The barrier of the language, of course, makes it impossible to use this book as a text in our schools and colleges. But it has one feature which may make it useful for us. Pighi gives musical settings for about thirty ancient poems, especially Horatian poems. For some he composed the music himself, others he set to the music of Monteverdi, Chopin, Grieg, etc. Included are *Integer vitae*, with the music of Pesenti (1504), *Nunc est bibendum* with Pighi's score, *Vides ut alta, Fies nobilium*, also by Pighi, *Non ebur nec aureum, Solvitur acris* (Pighi), etc.

The stiff paper cover has a handsome color reproduction of an ancient mosaic showing Euterpe with a flute. This is in keeping with the emphasis on the lyrics of Catullus and Horace and with the constant interplay of verse and music in this book.

UNIVERSITY OF NORTH CAROLINA

B. L. ULLMAN

EINAR LÖFSTEDT, *Roman Literary Portraits*. Translated by P. M. FRASER. Oxford: At the Clarendon Press; New York: Oxford University Press, 1958. Pp. ix, 204; frontispiece. \$3.40 (21s.).

In 1956 after the death of the author, a collection of Einar Löfstedt's essays, written over a period of 40 years, was published in the original Swedish under the title *Romare*. It is this medley which P. M. Fraser has translated into English as *Roman Literary Portraits*. The title, however, does not indicate the variety of subjects covered:

(1) "The Cultural Legacy of Antiquity," one of the most impressive of the collection, and (2) "The Background of Roman Literature," provide the introductory material, so-to-speak; (3) "Aspects of the History of Roman Love-Poetry," with Gallus and Propertius as the main subjects, begins the "literary portraits."

(4) "Cicero's Life and Work" is, of necessity, a rather tenuous essay. In 26 pages L. attempts to answer the question, "What manner of man was he, and to what extent does he merit the admiration of 1,900 years?"

(5) "A Roman Publicist and Historian" presents a clear-cut picture of the place of Sallust and his writings in the story of historical and political thought in Rome, stressing "his ability to characterize personalities." (6) "Roman Financiers" tells of "the part played by big business and particularly by the individual big business man" in the picture of Rome, illustrated by Cicero, Lucullus, Augustus.

(7) "Tacitus as an Historian" and (8) "The Style of Tacitus" show L.'s understanding and appreciation of his author, resulting from detailed study. (9) "Marcus Aurelius and his Age" considers rhetoric, along with archaism, as "the major cultural force of the period." "In the most complete contrast imaginable to the culture . . . stands the

mighty and seething work of reorganization which proceeds contemporaneously in the life of the individual . . .," as exemplified by Marcus Aurelius.

In spite of the variety of subjects, the reader feels a certain unity created by the chronological arrangement of the essays, the stress throughout on the *humanitas* of the Roman, in his feeling of national pride, on the heritage Rome received from Greece, and the mention of parallels with or differences from the modern world. The latter is one of the vital factors in the book. The volume is easily read. The style is simple; it seems to suffer only occasionally from translation; the few footnotes consist almost entirely of references to the ancient works quoted; the format is pleasing. The collection is to be recommended to all who have interest in and appreciation for things Roman.

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JANICE M. BENARIO

JEAN HUBAUX. *Rome et Véies. Recherches sur la chronologie légendaire du moyen âge romain.* ("Bibliothèque de la Faculté de Philosophie, et Lettres de l'Université de Liège," Fasc. CXLV.) Paris: Les Belles Lettres, 1958. Pp. 406; 10 plates. Fr. 1200.

It is a matter of some curiosity that both Rome and Veii were overcome by the Celtic invasion of the early fourth century B.C. but that in a very short time their destinies differed radically: Veii, weakened by this invasion, was captured soon after by Rome, thus bringing to an end the moribund Etruscan empire; Rome, sacked except for the Capitoline in her 365th year by the invaders, made an astonishing recovery and embarked on fresh conquests. M. Hubaux, in this remarkable study, endeavors to reconstruct the elaborate network of legends concocted by the annalists, the echoes of which have been preserved by Livy and Dionysius of Halicarnassus.

The purpose of these legends was obviously to explain the coincidence between the rise of Rome and the extinction of Veii. Of course Camillus, revealed as a complex as well as heroic figure, is the central object of research for the author, who has relied for the most part on Livy, Books 5 and 6, and has pursued his investigation into the very late Roman Empire for references, often agreeing, often not, with the accounts of the classical writers.

For the reader who expects a strictly historical order in the treatment of events M. Hubaux writes: "these are legendary themes the link of which has guided us, and this study has led us more than once from one end of Roman history to the other." Consequently the work consists of a concatenation of subjects treated with relation to the central legend. However, of very tenuous and questionable connection with even the broad thesis of the work are the first two chapters on events in the history of the fourth century A.D.; the section was included "[for this age too experienced] a similar feeling of crisis, suggested once again by the approach of a 365th year — a period at once removed from us and less encumbered by the legendary accounts. We find it profitable to peruse first the literary witnesses of this second cyclic crisis." As a matter of fact the author's preoccupation with the number 365 will find few appreciative readers. The more absorbing chapters are those on "How Veii was Deprived of its Gods," "The Interrupted Sacrifice," and "The Three Punishments." The style is fresh and clear, and the obvious enthusiasm of the author for his material gives the work not the least of its charms.

UNIVERSITY OF COLORADO

REYNOLD L. BURROWS

## IN THE JOURNALS

This column is intended primarily for teachers of Latin in secondary schools. New investigations and evaluations of the lives and works of Caesar, Cicero, and Vergil, and information concerning the Rome of their era, constantly appear in classical periodicals, American and European. Unfortunately, too frequently these valuable studies are unknown or inaccessible to teachers and interested students. CW plans to summarize each month certain articles which seem pertinent to classroom use. Obviously such summaries will present, rather than criticize. Readers are urged, of course, to consult, when possible, the periodicals in which the original articles were published.

### THE IDES OF MARCH

The events which led to the death of Caesar, and the personalities, ideologies, and motivations which forged the conspiracy, come under the scrutiny of J. P. V. D. Balsdon, "The Ides of March," *Historia* 7 (1958) 80-94. Professor Balsdon, suggesting that the evidence needs resifting, warns against reliance on the testimony of historians of later periods (e.g., Plutarch and Suetonius), and founds his reconstruction primarily on contemporary information, including the works of Cicero's last years.

Tragic as the killing of Caesar might seem, it was not without positive value, for it taught two important lessons. First, republicanism was

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not dead, as Caesar had presumed it to be; its death awaited the *coup de grâce* through the kind of blood bath which was repugnant to Caesar, but had not been abhorrent to Marius and would not be to Octavian. Secondly, men were taught that any successful authoritarian government must wear a republican mask, however false. Octavian, whose *political* genius was far greater than that of his uncle, learned both lessons well.

After Caesar's death, the world heard of many earlier but abortive attempts to kill him: that C. Cassius Longinus had tried to murder him at Tarsus in 47 (Cicero, *Phil.* 2.26), thus establishing Cassius' later claim to have been the First Conspirator; that an assassin, sent by Antony, was apprehended in Caesar's house the following year (*Phil.* 2.74). But why was no notice taken of such stories in the contemporary letters of Cicero? Because, says Baldson, the stories are the fabrication of a later time; they are the 'I all but killed him myself earlier' stories. Also, there sprang up the 'nick of time' stories—'It's lucky that we killed him when we did'—apparently as a defense against those who were not convinced that the slain 'tyrant' had been a tyrant at all.

For in spite of a certain high-handedness

exhibited by Caesar in his last months at Rome, he had shown no inclination to establish himself as *rex* or *divus*; indeed, when he found the inscription 'He is a demi-god' inscribed on the base of his statue, he had caused it to be erased. Two days after his death, the Senate confirmed all of his *acta*, hardly an indication that they felt he had planned to become a tyrannical ruler on the Hellenistic model. Thus the psychological necessity, for the conspirators, to create and spread the 'nick of time' stories, and the talk of the 'supposed plans' of Caesar, including the rumor reputedly disseminated by him that the Sibylline oracle had prophesied that only a Roman *king* could conquer Parthia. Baldson shows this to be unsubstantiated. Further, the story circulated that Caesar planned to make Caesarion, his son by Cleopatra, heir to his throne. Baldson argues that Caesarion was not, in actuality, a son of Caesar, long childless, but the offspring of the union of Antony and Cleopatra. After the momentous events of the Ides, Caesarion became a political pawn. His announced descent from Caesar was a fiction exploited by the queen of Egypt and by Antony.

But why was Caesar killed? Had he become intoxicated with power in the last months of his life? No, Baldson says, Caesar had not

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changed. He was always a demagogue, drawing his support from the populace, and from the legionaries and his veterans. As such, it was easy to cast him in the role of the tyrants and demagogues of conservative Roman legend and history, men such as Tarquin, expelled by L. Iunius Brutus, and Maelius, killed by Servilius Ahala. When a Roman appeared in the image of these earlier demagogues, one said that he, like them, should be liquidated; thus Cicero is reported to have said, concerning the plot against Pompey in 59, "What we need now is a second Servilius Ahala, a second L. Iunius Brutus" (*Att.* 2.24.3).

After the ascendancy of Caesar, Cicero offered his services to him, but was rebuffed. Increasingly, it became difficult to see the great and busy man personally; instead, one had to approach him, in unrepugnant manner, through his agents and secretaries. In the *Brutus*, written in 46, Cicero flatters the dictator, but the bouquets do not disguise the fact that the book ends with the suggestion that Caesar should be killed, and that Brutus (self-consciously aware of his descent from L. Iunius Brutus and Servilius Ahala) is the man for the job: "Tibi optamus eam rem publicam in qua duorum generum

amplissimorum renovare memoriam atque augere possis" (*Brutus* 331).

But why did Brutus, previously so loyal to Caesar, turn against him? Partly because on the wall of his house stood, as constant reminder of family tradition and duty, the *stemma* showing his descent from L. Brutus and Servilius Ahala; partly because he had recently married Porcia, the daughter of the courageous and obdurate republican Cato; and partly because Caesar, in his last months, showed that he had no plans to restore republican government. It was not Caesar, his *familiaris*, whom he would kill, but Caesar the dictator. As he wrote to Cicero, he would slay his own father, if he aspired to tyranny (*Ad Brutum* 1.17.6).

Perhaps Brutus was not the only idealist among the sixty conspirators, but surely the majority of them were men of expediency, jealousy, and ambition. By themselves, they could not have created the conspiracy, which needed, for its success, the great prestige of Brutus' personality, enlarged by his marriage to the daughter of Cato.

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G. R. Watson, in the same issue of *Historia*

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(pp. 113-120) discusses "The Pay of the Roman Army." Caesar, recognizing the consequences of low pay for the troops, began the reform of a military system based on legalized brigandage by doubling the pay. Augustus completed the creation of a full-time professional army.

J. Hatinguais, "Sens et valeur de la volonté dans l'humanisme de Cicéron," *Bulletin de l'Association Guillaume Budé* 17 (1958) 50-69: A discussion of the meaning of 'will' in Cicero's thought.

Francesco Trisoglio, "Leggendo Ovidio: Fisionomia di un poeta," *Rivista di Studi Classici* 6 (1958) 123-144: Ovid as the interpreter of the cultural lassitude which followed the first great achievements of the Augustan period. Trisoglio concludes that Ovid was a highly skilled artist, but not a great poet because not a great man.

*Gymnasium* 65 (1958) 256-258, offers an "Apologia for the Study of Classics," especially interesting for the fact that its author resides in an area largely untouched, in previous centuries, by the classical tradition. He is Dele Akadri, student at a new university in Nigeria.

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## CLASSICS IN THE ENTERTAINMENT WORLD

"The question arises," writes *TV Guide* (12-27-1958) with engaging candor, "whether John Q. Public wants culture mixed in with entertainment on TV." It points out that the "culture kick" caused the ratings of one show to drop sharply, and that "long-hair entertainers" were "brought down to accepted variety show standards" — including, of course, the subtle wit of custard pies thrown into their faces.

These hard facts of life narrow the scope of this column. Broadway caters to the tired businessman, Hollywood tells you, "If you have a message, call Western Union," and TV must sell soap, beer and deodorants — a task to which Greek drama is ill suited. Consequently, Hollywood limits classical themes to proven box-office successes like "Ben Hur," a super-colossal remake of which is now being manufactured, or "The Robe," with their own version of what ancient Rome looked like. U-I is working on a motion picture, "Spartacus."

As for TV, classics are largely confined to educational programmes, such as the excellent "Sunrise Semester" (CBS) which after the sud-

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den death of Prof. Kraemer has been taken over by Prof. R. Haywood. This programme occupies the 6:30 a.m. slot, a time when "John Q. Public" is presumably not receptive to entertainment. Outstanding classical programs (outside the New York metropolitan area) are provided by Educational Television and Radio Center (Ann Arbor, Mich.) One series, produced by NBC-ETRC, had as its theme "The Arts and the Gods." It originated from the Metropolitan Museum Art and featured such distinguished guests as Miss Edith Hamilton and the Greek ambassador; ten sessions gave extensive coverage to Greek mythology, illustrated by statuary and other art objects from the Museum. Other scheduled programmes are "The Oresteia," "Socrates" and "The Classical Tradition." Some 32 stations are presently offering these TV programmes.

On 1-4-1959, "Omnibus" produced a one-hour condensation of the Oresteia under the title "Prince Orestes." Telescoping the trilogy into less than one hour (with an intolerable interruption by a commercial at a climactic moment) resulted, despite good acting, in a somewhat meagre production that substituted melodrama for grandeur.

"Men Who Changed the World" opened on "Johns Hopkins File 7" (ABC-TV) in January; it deals with six great men "who truly changed the world." Their identity has not been announced, but it is understood that some of them will be of classical interest.

On radio, CBS began a thirteen-week series "Man and the Law" in January. First to be discussed was Thomas Aquinas' "Treatise on Law"; the series will cover twenty-four centuries, from Sophocles and Euripides to George Orwell. "Medea" was the subject on 1-18-1959; "Antigone" is scheduled for later. This series forms part of CBS-Radio's "Invitation to Learning" (Sundays 10:05-10:30 AM, EST).

"Oedipus Rex" (in English) ran to four SRO showings at Brooklyn College last November. On 1-13-1959, the Greater New York Chapter of the American Theatre and Academy (ANTA) presented "Philoctetes" in an English adaptation by Porter and Rabb, and the homonymous play by André Gide. Acting and direction were excellent, even though the adapters had taken some liberties with Sophocles; Gide's playlet, acted in a semi-facetious manner, suffered by comparison. On the same day, the New York

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Shakespeare Festival staged a reading of "Anthony and Cleopatra."

Other off-Broadway productions scheduled for the near future but temporarily deferred are "Troilus and Cressida" (The Living Theatre) and Camus' "Caligula" (Phoenix Theatre).

\* \* \* \*

Advance information from colleagues on plays of classical interest staged in schools or colleges as well as any other pertinent information will be greatly welcomed.  
BROOKLYN COLLEGE HARRY C. SCHNUR

## CLASSICS MAKES THE NEWS

Homer, Sophocles, Plato, and Aristotle are among authors to be discussed by parents and their children who together will attend a sixteen-week course at the Long Beach (I.L.) High School. This unique family class experiment, begun after senior class members expressed interest, is attended by seventy-eight parents and their teen-age offspring.

A highly precise mechanical model of the earth, sun, moon, and planets made by some unknown craftsman about 65 B.C. was recently identified by Dr. Derek J. Price of Cambridge, England, and the Institute for Advanced Study at Princeton. An intricate set of gears meant to be turned by a small crank keeps every heavenly body in proper position . . . The model solar system was recovered from the Mediterranean on Easter Day, 1900, and since then has been in the National Museum in Athens . . .

Jack Gould ("New York Times," Jan. 11) took the network to task, as does our own critic elsewhere in this issue, for interrupting the "Omnibus" presentation of Aeschylus' "Oresteia" at a crucial moment for a commercial. The break came as Orestes, played by Christopher Plummer, moved forward, dagger in hand. After the commercial, the camera picked up Mr. Plummer still standing there lurching forward . . . apparently, Gould writes, perched on one foot all the while. However, The Times' critic, like our colleague, otherwise enjoyed the condensed version of the trilogy . . . Sir Alec Guinness was to do the first act of Shaw's "Caesar and Cleopatra" for CBS-TV's General Electric half-hour theater, but later refused unless he could do the entire play . . . Three classics majors formed part of the Brown-Pembroke team when the new G-E College Bowl "information game"—they used to be called "quiz shows"—made its debut on CBS-TV recently . . . On the audio side, "Background of Literature," presented Wednesday nights at 10:05-10:30 p.m. by WCBS (N.Y.) in cooperation with Trinity College (Hartford), will carry two programs of interest to classicists. On March 25 John Dando will discuss a portion of Byron's "Childe Harold's Pilgrimage." Two weeks later Keat's "On First Looking into Chapman's Homer" will be considered. . . .

Visitors to the Ave Maria Grotto at St. Bernard College, Cullman, Ala., can see miniature repro-

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Horizon, the new hard cover, no advertising magazine published by the producers of American Heritage, recently carried articles on undersea archaeology (Sept.) and on the *Laudatio Turiae* (Nov.). Another, on Alexander, by C. A. Robinson of Brown University will appear soon . . . Gilbert Highet is chairman of the editorial advisory board. . . .

"Danger: Too Little Latin" is the warning of Walter M. Abbott, S. J., in "America" (Jan. 10, 1959, pp. 422ff.). Packed with statistics from various cities from New York and Boston to California, the article presents a picture of the current teaching of Latin in the secondary schools of America.

Theodore Medford, Executive Secretary of the National Terrazzo and Mosaic Association, recently declared that the use of the mosaic for floors and exterior walls has developed into a trend of such volume that it can be called a "renaissance." A striking example of the ancient art is the mural in the Los Angeles Police Facilities Building. The craft has not essentially changed in the last 5000 years . . . Speaking of architecture *terra cotta* sprayed with a ceramic glaze has gained acceptance among contemporary architects and builders because of its permanence, its maintenance-free characteristics, and because of the unlimited variety of methods and designs for which it may be used. Terra cotta with glaze is known as architectural terra cotta or ceramic veneer.

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## NOTES AND NEWS

### FELLOWSHIPS AND SCHOLARSHIPS

Florida State University: Graduate fellowships (\$1200) and assistantships (\$65-130 per month) for qualified M.A. candidates. Out-of-state tuition waived. (Address: Head, Dept. of Classics, Florida State U., Tallahassee, Fla.)

University of Missouri: Walter Miller Fellowship (\$700). Out-of-state fees, tuition waived. (Dept. of Classical Languages and Archaeology, 211 Jesse Hall, Columbia, Mo.)

University of North Carolina: (1) Teaching fellowship (min. \$2000) for student majoring in Latin or Greek toward Ph.D.; (2) Five part-time instructorships (min. \$1150). (3) Two assistantships (\$900). (4) Alumni Scholarships (\$2100) for first-year graduate students. (Prof. B. L. Ullman, Chairman, Dept. of Classics, U. of North Carolina, Chapel Hill, N.C.)

Rockford College. Latin scholarship (\$1000; \$500 for each of two years) for entering freshman (man or woman). Winner expected to pursue at least one year of

Please send communications for this Department to Mr. Francis S. Chisdes, 235 W. 103d St., New York 25, N.Y.

college Latin. (Director of Admission, Rockford College, Rockford, Ill.)

**American Numismatic Society.** Eighth Summer Seminar in Numismatics, 1959: Grant-in-aid (five classical awards in 1958) to students who will have completed one year's graduate study by June 1959. (Mr. S. McA. Mosser, Secretary, A.N.S., Broadway betw. 155th and 156th Sts., New York 32, N.Y.)

As announced earlier, the 52nd annual spring meeting of CAAS will be held at New Brunswick, N. J., April 24-25, 1959, at the invitation of Rutgers University and Douglass College, in conjunction with the spring meeting of the *New Jersey Classical Assn.* Speakers include Pres. George N. Shuster of Hunter College and Profs. J. A. O. Larsen (U. of Chicago) and Lillian B. Lawler (Hunter). The full program will appear in the April issue.

A brochure describing the program of the CAAS-Western Maryland College Summer Latin Workshop, Westminster, Md., June 29-July 17, July 20-Aug. 5, 1959, may now be obtained from Prof. W. R. Ridington, Director. For earlier announcements, see CW 52 (1958-59) 131, 162. Prof. W. E. Sweet (U. of Michigan), will be among the Visiting Lecturers, Prof. Ridington announces. For further details, consult the forthcoming April and May issues.

*Contributions to the CAAS Latin Workshop Scholarship Fund will be gratefully accepted. Please make checks payable to CAAS and send to Prof. F. G. Stockin, Houghton College, Houghton, N.Y.*

The 53d annual meeting of the Classical Association of New England will be held at Boston College, April 3-4, 1959. For further details, please write Prof. C. W. Barlow, Secretary, Clark University, Worcester 10, Mass.

#### CHICAGO MEETINGS

Further items reported by Dr. Schoenheim (see CW, Feb. 1959, pp. 161ff.) include:

The American School of Classical Studies at Athens announces the appointment of Prof. H. S. Robinson as Director for a period of five years, starting next July 1. Prof. J. L. Caskey will return to Cincinnati next Fall, as head of the Department of Classics. The School also announces the appointment of Prof. C. A. Robinson, Jr. of Brown as Director of the 1959 Summer Session.

New officers of the Classical Society of the American Academy in Rome are: Pres.: W. T. McKibben, Grinnell College; 1st Vice-Pres.: H. J. Leon, Univ. of Texas; 2nd Vice-Pres.: Helen F. North, Swarthmore College; Sec.: Lois M. Waters, Needham, Mass.; Treas.: C. W. Barlow, Clark Univ.

The Documentary Studies Group of APA held its fifth annual meeting, Prof. W. H. Willis, University of Mississippi, reported on the Ninth International Congress of Papyrology at Oslo 1958. The DSG will be delighted to welcome new members.

New officers of the Society for Ancient Greek Philosophy are: Pres.: Prof. F. Solmsen of Cornell Univ.; Sec.-Treas.: Mrs. A. C. Sprague, Yarrow West, Bryn Mawr, Pa.

New officers of the Vergilian Society of America are: Pres.: J. A. Thayer, St. Paul's School Concord, N. H.; 1st Vice-Pres.: Rev. R. V. Schoder, S. J., West Baden College; 2nd Vice-Pres.: J. R. Workman, Brown Univ.; Sec.-Treas.: C. T. Murphy, Oberlin College; Asst.-Sec.: N. Greenberg, Oberlin College.

## BOOKS RECEIVED

ARBESMANN, RUDOLPH, O.S.A. (trans.). *Aurelius Augustinus, Der Nutzen des Fastens [De Utilitate Ieiunii]*. ("Sankt Augustinus, Der Seelsorger: Deutsche Gesamtausgabe seiner moraltheologischen Schriften," ed. A. Kunzelmann, O.S.A., and A. Zumkeller, O.S.A.) Würzburg: Augustinus-Verlag, 1958. Pp. xxxviii, 45. DM 7.50.

BROWN, BLANCHE R. *Ptolemaic Paintings and Mosaics and the Alexandrian Style*. ("Monographs on Archaeology and Fine Arts Sponsored by The Archaeological Institute of America and The College Art Association of America," VII.) Cambridge, Mass.: Archaeological Institute of America, 1957. Pp. xvii, 108, 45 pls.

CLAY, DOROTHY MADSEN. *A Formal Analysis of the Vocabularies of Aeschylus, Sophocles & Euripides*. (Diss., Univ. of Minnesota.) Pt. II: Classified Lists. Athens: F. Boukouris, 1958. Pp. vii, 175. \$1.25. (To be ordered from the author, c/o Dept. of Classics, University of Minnesota, Minneapolis 14, Minn.)

Morphological analysis. "Part I (to be published later) contains a description of the method of analysis, the analysis itself, statistics, summary and bibliography."—Pref.

DRAKE, HENRY L. *The People's Plato*. Foreword by MANLY P. HALL. New York: Philosophical Library, 1958. Pp. xv, 633. \$7.50.

Bk. I: Socrates, Sage of Athens; Bk. II: The Conquest of Self; Bk. III: Discovery of the Good Life; Bk. IV: Man's Neglected Heritage; Bibliography; Documentation; Index.—Mainly extracts (Jowett et al.).

EISENHUT, WERNER (ed.). *Dictyus Cretensis Ephemerides Belli Troiani Libri a Lucio Septimio ex Graeco in Latinum Sermone Translati. Accedit papyrus Dictyus Graeci ad Tebtunim inventa*. ("Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana.") Leipzig: Teubner, 1958. Pp. lii, 150. DM 7.60.

FRASER, P. M., and T. RÖNNE. *Boeotian and West Greek Tombstones*. ("Skrifter Utgivna av Svenska Institutet i Athen," Ser. in 40, VI) Lund: C. W. K. Gleerup, 1957. Pp. xv, 229; 32 pls.; 2 maps. Sw. Crs. 85.

FRIEDLÄNDER, PAUL. *Plato, I: An Introduction*. Translated by HANS MEYERHOFF. ("Bollingen Series," LIX.1.) New York: Pantheon Books, 1958. Pp. xxiii, 423; frontispiece; 12 figs. in text. \$5.00.

GIEDION, S. *Architecture, You and Me*. Cambridge, Mass.: Harvard University Press, 1958. Pp. viii, 221; ill. \$5.00.

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#### VERGIL SURVEY REPRINTED

The Vergilian Society of America is reprinting in pamphlet form, without interruptions by extraneous matter, the very useful bibliographical survey, "Recent Work on Vergil, 1940-1956," by Prof. George E. Duckworth, originally published in CW Vol. 51, Nos. 4-8 (January - May 1958).

Copies (75c; to members of VSA, 50c) may be ordered from Mr. Walter Metcalf, Horace Mann School, 231 W. 246th St., New York 71, N.Y.

- LAUFFER, SIEGFRIED, KARL GUSTAV FELLERER, and FRIEDRICH KLEMM. *Abriss der antiken Geschichte*. ("Oldenbourg Abriss der Weltgeschichte.") Munich: Verlag R. Oldenbourg, 1956. Pp. 180; 3 maps. DM 15.80 (bd.) DM 10.80 (Studienausgabe).
- LEFF, GORDON. *Medieval Thought: St. Augustine to Ockham*. ("Pelican Books," A 424.) Baltimore: Penguin Books, 1958. Pp. 317. \$0.85.  
A survey.
- MELONI, PIERO. *L'Amministrazione della Sardegna da Augusto all' invasione vandalica*. Rome: "L' Erma" di Bretschneider, 1958. Pp. 314. L. 4000.
- PAPAY, JOSEPH L. *Metaphysics in Process: An Introduction to the Philosophy of Being through Its Primitive History*. Florham Park, N.J.: Florham Park Press, 1958. Pp. iv, 211. \$3.00.
- REXINE, JOHN E. *Solon and His Political Theory*. The Contemporary Significance of a Basic Contribution to Political Theory by One of the Seven Wise Men. New York: W. W. Freeman-Frederick Press, 1958. Pp. 23. \$1.00.
- RIGHTER, GISELE M. A. *Attic Red-Figured Vases: A Survey*. Rev. ed. New Haven: Yale University Press, 1958. Pp. xxvii, 209, 125 ill. \$5.00.
- SITWELL, DOM GERARD, O.S.B. (trans.). *St. Odo of Cluny*. Being the Life of St. Odo of Cluny by John of Salerno and the Life of St. Gerald of Aurillac by St. Odo. ("Makers of Christendom.") London and New York: Sheed and Ward, 1958. Pp. xxxi, 186, \$4.50.
- SVENNUNG, J. *Anredeformen*. Vergleichende Forschungen zur indirekten Anrede in der dritten Person und zum Nominativ für den Vokativ. ("Skrifter Utgivna av K. Humanistiska Vetenskapssamfundet i Uppsala," 42.) Uppsala: Almqvist & Wiksells Boktryckeri AB; Wiesbaden: Otto Harrassowitz, 1958. Pp. xi, 495. Sw. Crs. 35.  
Engl. summary: "Forms of Address. Indirect Form of Address in the Third Person. Use of Nominative instead of Vocative" (pp. 451-469).
- Thesaurus Linguae Latinae*. Index Librorum, Scriptorum. Inscriptionum ex Quibus Exempla Adferuntur. Supplementum. Leipzig: Teubner, 1958. Pp. ii, 13. DM 6.
- THUMMER, ERICH. *Die Religiosität Pindars*. ("Commentationes Aenipontanae," XIII.) Innsbruck: Universitätsverlag Wagner, 1957. Pp. 137. ö. S. 145.  
See Th.'s *Forschungsbericht "Pindaros . . . 1945 bis 1957 (1958)"*, AAHG 11 (1958) 65-88.  
See also "Reviews" this issue: Grube, Hanson, Haywood, Pighi.

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5. **McKECHNIE, William Sharp. MAGNA CARTA: A COMMENTARY OF THE GREAT CHARTER OF KING JOHN, WITH HISTORICAL INTRODUCTION**, 330 pp. \$15.00  
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8. **KRUMBACHER, Karl. GESCHICHTE DER BYZANTINISCHEN LITTERATUR** (527-1453), 2nd ed. xx-1,193 pp., 2 vols. 4to. \$45.00  
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